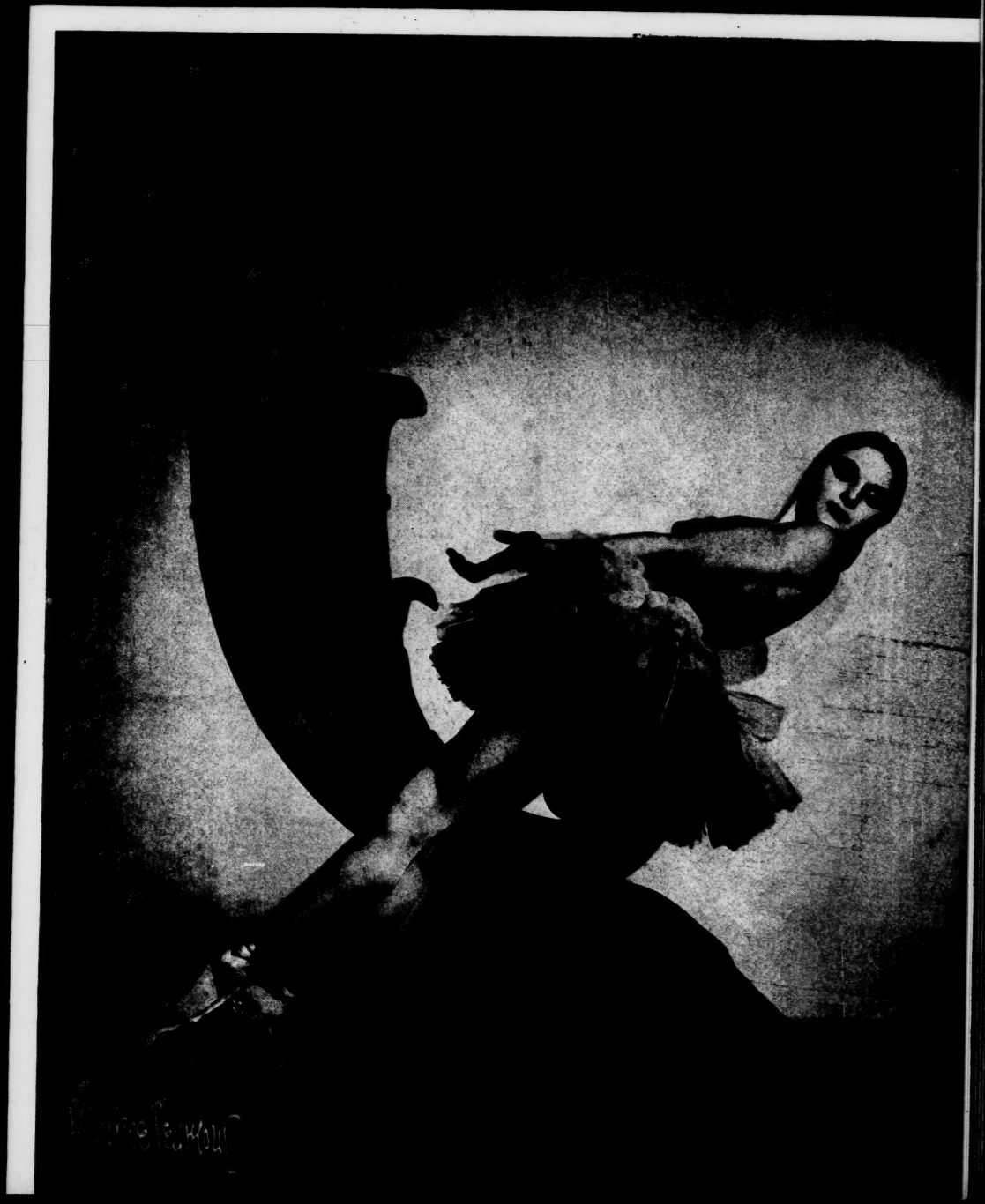
THE AMERICAN DANCER



Tomaroff's
DANCE ROUTINES
are on sale! Act now!

You can now get any ten of these famous routines for only $8.00 (plus thirty cents for postage). This means a direct cash saving to you of exactly $3.00. In the event that you have need for less than the sale unit of ten, the price for single copies is $1.10 each, postpaid. Demand has been so great that we are running short of some of the routines listed, so, in the event that you have not already done so, send your order at once to the below address.

Ballet and Toe Routines

Automatic Dolls—Mechanical number for couple or group.
Bunny Dance—A toe number representing a bunny.
Butterfly—Effective toe number.
Cake Walk on Toes—Strut dance on toes.
Huntress, The—Advanced toe number with riding crop.
Modern Sophistication—Ballet number with modern arms.
Modernistic Toe—Toe number with modernistic arms.
Ballet Variation—For group of 8 to 16 girls.
Pas de Deux—Romantic adagio number for couple.
Pas de Trois—Graceful adagio number for trio.
Polka Toe Dance—Advanced technical toe number.
Romance—A toe dance of twilight and nightfall.
Swan, The—Interpretation of the dying swan of Pavlowa.
Toe Line-Up No. 1—Line-up of intermediate steps.
Toe Line-Up No. 2—Line-up of advanced toe steps.
Toe Strut—Advanced jazz toe number with hat and cane.
Toe Trio—Effective number for three girls.
Toe Waltz—Advanced technical toe solo.
Waltz Variation—Solo number with big flowing movements.

Oriental Routines

Anitra's Dance—A slave numbe /ith pantomime.
Caucasian—Fast number with spirited movements.
Chinese—A romantic dance with quaint steps.
Chinese Scene—Grotesque number for trio. Bride, groom, father.
Chinese Sleeve Dance—Authentic music included.
Sui Sin Fa—Flower dance with original Chinese music.
Japanese—Enchanting number with fan.
Javanese—Stately and serious, with angular arms.
Moorish—Picturesque cymbal number.
Oriental Scarf—Oriental dance with a scarf.

Body Building and Acrobatic

Keeping Youthful—A series of exercises consisting of breathing, relaxing, stretching and exercises for every part of the body. A good way to keep fit.
Acrobatic—Advanced solo with sensational acrobatic feats.
Oriental Acrobatic—Advanced number with oriental arms.
Acrobatic Combinations—20 lessons of 140 variations, for beginners, intermediates, advance.

Character Routines for Children

Baby Acrobatic—Simple acrobatic number for two babies.
Baby Selection No. 1—Three numbers for babies, aged 4 to 6.
Baby Selection No. 2—Three dances for babies, aged 4 to 6.
Clock Dance—Interpreting the movements of a clock.
Dolly—Original song and dance, child holding doll.
Dutch Dance—A solo number with pantomime. Ages 6 to 8.
Gypsy—Easy number for child with tambourine.
Korobooshka—Easy lively Russian dance for couple.
Little Clown—Easy number with original recitation.
Mama-Papa Doll—Mechanical "Mamma-Papa" doll, on toes.
Mazurka—Easy Polish dance for child aged 6 to 8.
Polka—Simple steps in coquettish manner.
Rag Doll—Loose, eccentric dance with original recitation.
Russian Sweetheart—Playful Russian couple dance.
Skaters—Simple and attractive solo number.
Spanish—Easy Spanish dance with fan.
Strawberry Patch—Story number with pantomime for boy.
Toe Dance—Classic toe number for solo.
Volga Boatman—Easy Russian dance with original song.
Wooden Shoes—Song and dance for couple or group.

Tap for Children or Beginner's

Baby Tap—3 easy numbers for babies, aged 3 to 5.
Beginner's Buck—Easy steps, drum rolls and preparation wings.
Bowery Waltz Clog—Comedy number for couple or group.
Dice—Bowery waltz clog for child aged 5 to 7.
Easy Taps—3 easy tap numbers for children, aged 4 to 8.
Highland Fling—Original steps of the Highland Fling.
Irish Jig—Typical of the old Irish dances.
Musical Comedy—Easy number for solo or group.
Overall Dance—Musical comedy dance for solo or group.
Rhythm Dance—For beginner's. Easy and effective.
Sailor's Hornpipe—Created with taps. Not difficult.
Simple Soft Shoe—Easy to master for beginners.
Timid Timothy—Baby jazz song and dance, with football.
Three Little Maids—Original lyrics and music with dance.
Waltz Clog—Easy and effective number for beginners.

Character and National

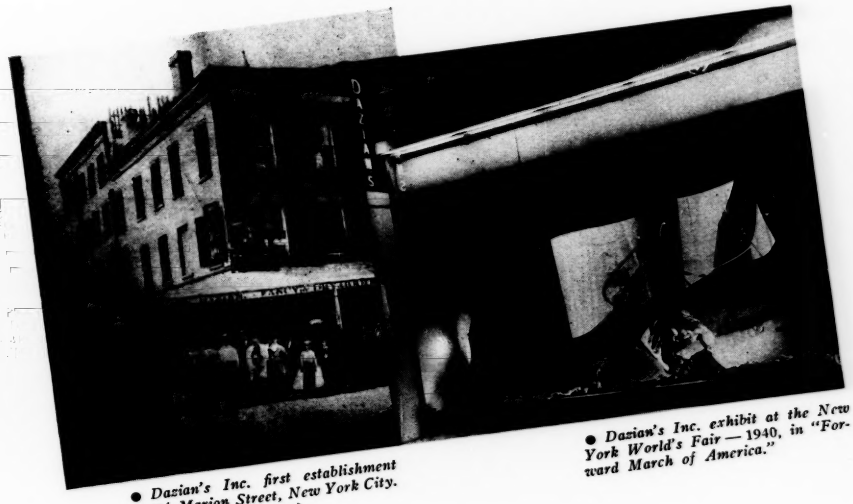
Chiapanecas—Authentic Mexican dance.
Bow and Arrow—Advanced solo with Leaps and Turns.
Bulerias—Flamenco Spanish dance with heel work.
Czardas—Advanced Hungarian number for couple.
Dutch Group—Wooden shoe dance for group of couples.
Fado—A flirtatious Portuguese solo number.
French Skirt Dance—Coquettish solo number with kicks.
Garrotin—Typical Spanish Gypsy dance with stamps.
Hawaiian—Authentic number with expressive arms.
Hopak—Advanced Russian solo with floor steps.
Hungarian—A spirited Hungarian solo number.
Hungarian Gypsy—Fast, showy solo with tambourine.
Indian—Strong solo number of the American Indian.
Jota—Lively folk dance of the Spanish people.
La Mantilla—A brilliant, fascinating Spanish dance.
Lesginka—A Tartar dance with knife in each hand.
Mazurka—Brilliant Polish number for solo or couple.
Mexican—Solo or couple dance to the "Jarave Tapatio."
Minuet—Old fashioned court dance for couple.
Norwegian—Wooden shoe dance for couple or couples.
Pirate Dance—Advanced solo, employing pantomime.
Rumba—Exhibition solo Cuban dance.
Russian Group—A vivacious number for five couples.
Russian Gypsy—Fast number for couple or group.
Russian Sled—(Troika)—Girls imitate ponies, boy is driver.
Gavotte—An old stately court dance for couple.
Scotch Sword Dance—Old Scotch dance of victory.
Spanish Gypsy—Solo tambourine number with heel stamps.
Spanish Waltz—A fascinating solo with big movements.
Tarantella—Italian folk dance for couple or group.
Warrior—Strong dance of the Roman warrior.

Send money order, no C.O.D.'s, to

ARON TOMAROFF

Box 50, AMERICAN DANCER, 250 West 57th St., N.Y.C.

AN OLD GANG *with* NEW IDEAS



● *Dazian's Inc. first establishment at 4½ Marion Street, New York City. (Now Lafayette Street.)*

● *Dazian's Inc. exhibit at the New York World's Fair — 1940, in "Forward March of America."*

● **Dancing Teachers for many years past have looked toward the modern Dazian's . . . an organization of *live personalities* with *fresh* ideas . . . an organization that has held the post of leadership since 1842.**

100 YEARS OF FABRIC SUPERIORITY

DAZIAN'S INC

The World's oldest and largest theatrical fabric organization

142 WEST 44th STREET • NEW YORK • EST. 1842

CHICAGO: 222 N. MICHIGAN AVE. • **BOSTON:** 260 TREMONT STREET

PHILA.: 105 So. 12th STREET • **LOS ANGELES:** 731 So. HOPE STREET

MAIL THIS COUPON

DAZIAN'S, Inc., 142 W. 44th St., N. Y. C.
Please send me FREE a copy of "GOLDEN BOOK OF COSTUME FABRICS" and information regarding the Dazian Design Service Club.

SCHOOL NAME_____

NAME_____

ADDRESS_____

CITY_____ STATE_____

PROMINENT DANCE STUDIOS

"Danceformation Please!"

(Twenty Dancequiz Questions)

1. Who was the acknowledged mistress—she once held the position for seven minutes—of the "arabesque on a point"?
2. What leading Hollywood male star once gave dancing lessons to the Duke of Windsor, then Prince of Wales?
3. Who is said to be the greatest "Flamenco" dancer of our time?
4. What screen dancer, considered by many the world's best feminine tap dancer, returned to the screen in "Lady Be Good," after a prolonged illness?
5. Who is known as the "father of modern ballet"?
6. What famed English comedian introduced an out-of-this-world "balloon dance" in a recent film?
7. What inimitable dancer revived her unforgettable "Radha", more than three decades after its original production?
8. What star of stage and screen has gone back to her first love, the dance?
9. What famous screen dancer and Academy Award winner has announced that she has put away her dancing shoes forever?
10. Who wrote the libretto for the Ballet Russe de Monte Carlo production of "Bacchanale"?
11. What former dancing teacher is the star of the resounding Broadway success, "Pal Joey"?
12. "Punch and Judy" is the latest choreographic triumph of what leading "modern" dancer?
13. What former ballet student, long a screen luminary, is entranced with her leading role in the picture, "Ballerina" or "Incident in Bucharest"?
14. What American dancer is considered to be without peer in the seemingly alien fields of both Hindu and Spanish dancing?
15. What dancer is the Ballet Master of the Paris Opera and author of a biography of Diaghilev?
16. What former Ziegfeld Follies dancer and silent film star recently attempted to make a "comeback"?
17. What renowned French painter is best known for his paintings of ballerinas?
18. Who is the guiding spirit of the Ballet Caravan?
19. The gifted English actress, Anna Neagle, is currently appearing in the picture, "Sunny". What was the name of the charming artist who won fame in the original Broadway show of that name?
20. What is the *authoritative* dance magazine?

Answers on page 3.

NEW YORK

Chester Hale
BALLET
Under personal direction of Chester Hale
159 W. 56th St. New York City CO. 5-4070

BHUPESH GUHA—Native of India
Hindu Institute of Dancing
"Hindu Nrittya Shala"
Classical and Folk Dancing
110 E. 59th Street EL. 5-8027

BORIS
NOVIKOFF
School of RUSSIAN AMERICAN BALLET
Forming Classes for Children, Adults, Beginners, Professionals, Teachers
New York: 1425 B'way, Met. Opera House, PE 6-2634
Branch: 12 Huntington Ave., Boston, Mass., Ken. 6691

NEW YORK

Authentic and Latest Material in... RUMBA SAMBA CONGA TANGO
D'AVALOS
Senor D'Avalos announces that after October 1st the school will move from the present address at 32 West 52nd Street and will occupy
NEWER AND LARGER STUDIOS
AT
152 WEST 57TH STREET NEW YORK, N. Y. CI 6-3333

LOU WILLS
SCHOOL OF ACROBATICS
Acrobatic and Tap Classes Daily
Afternoons and Evenings
ALBERT LEONARD, Tap
1658 B'way, N. Y. Room 608 CO 5-9752

LEON FOKINE
and ALEXANDRA FEDOROVA
School of Ballet
Children, Intermediate, Advance and Professional
9 E. 59th St. ELdorado 5-7855 N. Y. C.

DONALD SAWYER 637 MADISON AVENUE NEW YORK Tel.: PL. 3-8639
BALLROOM and TAP DANCING
★ ★ ★ ★ ★
Colored Dance Charts by Mail of all ball room dances
EASIEST METHOD YET DEVISED
SEND FOR FREE SAMPLE CHART
TEACHER'S NOTES—BALLROOM AND TAP
Send for List

MIKHAIL
MORDKIN
SCHOOL OF THE DANCE
CO 5-6625 New York City
Studio 819 Carnegie Hall

Celli
Former Ballet Master—Primo Ballerino —LaScala, Milan
Ballet Russe de Monte Carlo
1697 Broadway, Studio 607 CI 5-7358
Res.: Hotel Ansonia, N. Y. C.

Vol. XIV, No. 11 THE AMERICAN DANCER SEPTEMBER, 1941

PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered.

Copyright 1938, by The American Dancer Magazine Publishing Co., Ltd. Ruth Eleanor Howard, President. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission.

Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, $2.50 a year. $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

PROMINENT DANCE STUDIOS

● PRO and CON . . .

Dear Miss Howard:

I have been reading THE AMERICAN DANCER for three years, and I always did enjoy it immensely. However, lately I have noticed there are fewer and fewer students shown in the Honor Roll. This section was always the most enjoyable to me, as I liked to see the pictures of the different poses in the varied costumes, of dancers from all over the United States. I still take lessons myself, though I have been teaching also, for the last four years in order to pay for my own lessons. That is probably why I am so disappointed in seeing these pictures dwindle, as I am still a pupil myself, and have had many beginners who also liked to see the dancers of their own age, though they did not know them personally.

Of course there are many other articles in THE AMERICAN DANCER which are instructive as well as interesting. Still I think when there are pictures of young dancers who are not yet perfected in every detail, it gives a pupil more of an opportunity to see that there are many points to work on, before they even begin to attain the skill as shown in the pictures of the finished, professional danc-

(*Continued on page 4*)

ANSWERS TO "Danceformation Please!"

1. ANNA PAVLOVA
2. GEORGE RAFT
3. CARMEN AMAYA
4. ELEANOR POWELL
5. MICHEL FOKINE
6. CHARLIE CHAPLIN
7. RUTH ST. DENNIS
8. MARGO
9. GINGER ROGERS
10. SALVADOR DALI
11. GENE KELLY
12. MARTHA GRAHAM
13. LORETTA YOUNG
14. LA MERI
15. SERGE LIFAR
16. MAE MURRAY
17. DEGAS
18. LINCOLN KIRSTEIN
19. MARILYN MILLER
20. THE AMERICAN DANCER

NEW YORK

Personality plus
dancing makes the star. Dance numbers to suit your individuality.
Modern *Latin American* *Hula*
Sunya Shurman
formerly of Ziegfeld Follies—teacher of Evelyn Keyes
843-4 CARNEGIE HALL N.Y.C. CI 5-9339

Fall Registration Now
BALLET ARTS
SCHWEZOFF
61, CARNEGIE HALL
N. Y. C. COlumbus 5-9627

Learn RUMBA, CONGA, TANGO, SAMBA
at the Largest Spanish American Dance School
ALSO FOXTROT AND WALTZ
Exclusive private lessons daily. Tea Dances Sat. and Sun., 5-8 P.M. Coffee Dances Wed. & Fri., 9 P.M. Escort unnecessary!
De REVUELTA
(D—RAY—WELTA) ESTABLISHED 1924
133 East 61st Street N. Y. C. RH 4-9801

NEW YORK
MME. D.
DUVAL
PURE CLASSIC BALLET
Children & Adults
117 West 54th St., N. Y. C. CI 5-9332

Enroll Now ! ! Special Teacher Material Courses
JACK STANLY'S famous faculty announces fall and winter *classes conducted daily.*
Conducted exclusively for teachers every Sunday beginning October 5th. (Classes limited to four students)
TAP BALLET SPANISH ACROBATIC BATON TWIRLING
New Mail Routine List Now Available
Jack Stanly School of the Dance
1658 Broadway, Near 52nd Street, N. Y. C. CO 5-9223

Huapala *Hawaiian Dances*
Fall Course Begins September 23
Ancient and Modern Hulas
108 E. 38th St., N. Y. C. LE. 2-6044

OLGA TARASSOVA
School of Ballet
TOE : CHARACTER : PROFESSIONAL
BALLET : ADVANCED : INTERMEDIATE
Special classes for children and adult beginners
141 West 54th Street, New York City CIrcle 5-7672

Routines for Exhibition Ballroom Dancing
Specialized instruction for teachers, advanced dancers.
FRANKLYN OAKLEY
SCHOOL OF SOCIAL DANCING
225 West 57th St. (E. of B'way), N. Y. C.
Telephone: CIrcle 6-3858

Alexis
Dolinoff
can help your Ballet
Beginning, Intermediate and Advanced Classes in All Phases of Ballet at the
CHALIF SCHOOL
45 Rockefeller Plaza CI 7-1927

Michael Kidd
STUDIO OF THE DANCE
- Practice classes for professional dancers
- Beginners Ballet training

Dance Photography
412 West 48th Street N. Y. C. CO 5-5962

VILZAK-SHOLLAR
School of Ballet
Ballet, Character, Adagio, Toe, Variations
113 W. 57th St., New York CIrcle 6-8743

PROMINENT DANCE STUDIOS

WASHINGTON

A HIT AT THE D. M. A. CONVENTION
COON'IN *BALLROOM NOVELTY*
NOTES and MUSIC $1.10
Special Tap Version of the Same Number 50 cents extra
Address all orders to JACK DAYTON
1215 Conn. Ave. N.W. Washington, D. C.

NEW YORK

ragini devi
INTERNATIONALLY KNOWN
HINDU DANCER FROM INDIA
HINDU DANCE AND MIME
Yoga posture and breathing exercises for dancers
Studio 1104, Carnegie Hall, N. Y. C. CO 5-9739

Le Quorne SCHOOL OF Graceful Dancing
BY MAIL, 60 DIFFERENT
BALLROOM and EXHIBITION ROUTINES
Send for new List—A
7 East 48th St., N. Y. C. PLaza 8-0192

SWOBODA YURIEVA
BALLET—CHARACTER—ADAGIO
DAILY TEACHER CLASSES
50 W. 57th Street, New York COlumbus 5-9857

JACK MANNING'S
TAP ROUTINES
CHECK THIS LIST! NOW
12 numbers $5.00
Single copy $1.00

NOVELTIES
HOT FEET (Bootblack & Flapper—Good Finale)
TAPPIN' THE KEG (Show Stopper)
TAPPIN' THE TOM-TOM (Musical Comedy-Zulu)
TAP DANCE SITTING DOWN (Ensemble No.)
WASHBOARD RHYTHM (Solo-Group, thimbles)
THE SCRATCH (Eccentric)
SHAKIN' THE SHAKER (Collegiate-cocktail shakers)
SHAKIN' THE RHUMBA (Rhumba Shakers—tin rattles)
BUCK-AROO (Intermediate—Cowboys—lariats)
PIANO TAP (Baby Grand—children)
SEMAPHORE TAP (Intermediate—Navy Tap)
TAMBOURINE TAP (Intermed.—Off beat rhythm)
BANJO TAP (Intermed.—Strum with thimbles)
WHISK BROOM TAP (Duet or Group—tricked Whiskbrooms)
BROOM DANCE (Interm.—deck broom variety)
RUBBER LEGS RHYTHM (Boy-girl dances behind newspapers)
SOFT SHOE CANE (Advanced solo or four—Top Hats and Tails)
TRUCKIN' THE TRAYS (Waitresses using papier mache service sets)

BEGINNERS TAP ROUTINES
SIMPLE BUCK DANCE (Good foundation)
SIMPLE WALTZ CLOG (Not old standard type)
FLASHY SOFT SHOE (Easy—teachable)
KIDDIES TAP (Foundation—children—adult beginners)

INTERMEDIATE TAP ROUTINES
TRAVELON (JACK MANNING pictures illustrating steps)
MODERN FLORA DORA (Group—Soft Shoe double-up rhythm)
ECCENTRIC (Good for any character)
MILITARY RHYTHMS (Drum Roll variety)
MUSICAL COMEDY TAP (Jazz)
SLOW RHYTHM BUCK (Smart—good style)

ADVANCED TAP ROUTINES
ADV. SYNCOPATED RHYTHM (Professional—Off Beat)
ADV. SYNCOPATED SOFT SHOE (Slow Rhythm Action)
ADV. SYNCOPATED WALTZ CLOG (Different)
OTHER LISTS UPON REQUEST. NO C.O.D.'S
Send M.O. Personal check or cash registered.

MRS. JACK MANNING
Box 10, American Dancer
250 West 57th St. New York City

• PRO and CON . . .

ers. While reading matter is really the most important, younger children get more from photos than they do from printed matter, and most of the teachers either show their copy of THE AMERICAN DANCER to their students, or suggest getting it themselves, so I make an appeal for an enlarged Student Honor Roll.

Sincerely yours,

JANE HART,
Hartford, Conn.

Editor's Note: We understand, and are in perfect accord with your viewpoint. Only limitations of space have prevented us from keeping the section as large as we should like to have it, and as countrywide demands call for. However, during the coming season it will enlarge considerably.

•

Dear Miss Howard:

This is to notify you that the Board of Directors approved by the Grand Body unanimously voted that we extend you our sincere thanks for once again presenting an excellent program on Tuesday, Eve. Aug. 5th.

To bring together such an array of talent, especially in the summer when so many are away, must be quite a task. I'm sure the members enjoyed it very much. The wonderful programs you "put on" each year certainly help make our conventions much more interesting. Thanks again.

Yours truly,

WALTER SOBY,
Hartford, Conn.

•

Dear Miss Howard:

In looking over some old AMERICAN DANCER issues the other day, I was astounded to find that I haven't written an article for more years than seemed possible for such a person as Hinds.

Meanwhile, so much has happened that I've lived a number of lifetimes. When last we met I was ballet master for Kretlow's and doing shows for Balaban-Katz theatres and summer tours. Since that I've gone back to school for another degree, taught university for two years, high school for one year, taken more trips to Europe, graduated with Mary

TOMAROFF'S BOOKS
NOTE REDUCTION IN PRICES
☐ Bk. 2—Simple and Advanced Tumbling.....$ .75
☐ Bk. 3—Taps, Musical Comedy, Charac..... 1.50
☐ Bk. 5—Arm Movements, Adagio Var..... 1.50
☐ Bk. 6—Ballet Steps, Combinations..... 1.50
☐ Bk. 7—Jumps, Leaps, Turns, Pirouettes..... 1.00
☐ Bk. 8—Toe Steps, Combinations..... 1.00
☐ NEW TAP TERMINOLOGY
154 TAP STEPS (New Price).....$1.25
☐ PERFECT RECORDS CARDS
Set of 100 for the entire year.....$2.25
Eliminates the burden of bookkeeping
☐ DANCE GUIDE FOR TEACHERS
300 variations in Ballet, Bar, Toe, Arms.....$1.75
No C.O.D.'s. Send cash or Money Order to
TOMAROFF
Box 50, American Dancer, 250 West 57th St., N.Y.C.
(Add 20c with order for mailing)

• PRO and CON . . .

Wigman, headed the Chicago District dance department, and lastly, have moved bag and baggage to Tucson, bought a ranch (And a station wagon!) and established (three years ago) the Tucson School of the Dance, which has become (modestly) the largest in the city.

While doing professional work in Chicago, New York, and yes, even in Europe, I discovered that it was the girl who had stuck in a small town school for years who was the best worker. Don't you think so? I'm just leaving to go to Los Angeles for a trip. Shall see Lester Horton, Kosloff, Myra Kinch, etc.

As ever,

CHARLYSS HINDS,
Tucson, Arizona

•

Dear Madam:

I am an American woman living in Sao Paulo, and doing business here for the Brazilian branch of an American concern. We don't see much activity in the theatre, except occasional troupes of refugees from Europe, who are, incidentally, marvelous. Last month the American Ballet came to Sao Paulo and let in a flood of light. What a change from the movies and European vaudeville! Who could have dreamed such fine young dancers and

ILLINOIS

EDNA McRAE
School of the Dance
BALLET — CHARACTER — TAP
410 S. Michigan Ave. Chicago, Ill.

Billie's Dancing School
MUSICALLY BALANCED DANCE ROUTINES
Write for Free Booklet
502 Jackson Blvd., Oak Park, Ill.

LONG ISLAND

Dorothy E. Kaiser
School of Dancing
Private and Class Training
All Types of Dancing
88-28 Union Turnpike Glendale, L. I.

MICHIGAN

PLAY THE CASTANETS!
A New and Authentic Home Study Course has been prepared by
Nicholas
TSOUKALAS
$3.00 POSTPAID
728 Lawrence Ave. Detroit, Mich.

PROMINENT DANCE STUDIOS

CALIFORNIA

nico
CHARISSE
SCHOOL
JOHNNY BOYLE, *Tap Stylist*
JOSE ALVEREZ, *Spanish Dance*
1358 N. La Brea Hollywood HI-9281

ERNEST
BELCHER
"AMERICA'S UNIVERSITY OF THE DANCE"
For Professionals and Students
Write for Illustrated Catalogue
607 So. Western Ave., Los Angeles, Cal.

MAURICE
KOSLOFF
One of the Leading Theatrical Schools of the West
STAGE—RADIO—MOTION PICTURES—DANCE
Branches Throughout Southern California
8800 Wilshire Blvd., Beverly Hills BR 22546

EXHIBITION
BALLROOM ROUTINES
from current motion pictures
BY MAIL
Also send for list of original dances
WILLIAM MOFFA
1506 N. Highland Ave. HOLLYWOOD GRanite 1241

GEORGIA

Macon

BERNORACE DANCE STUDIO
461 BROADWAY MACON, GEORGIA
Tap — Ballet — Ballroom
Telephone 1733

MASSACHUSETTS

Boston

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique by Lilla Viles Wyman. Price, $1.50

Hyde Park

LILLAFRANCES VILES
School of Dancing
Studio-Home 5 Warren Ave. Hyde Park 2174

MICHIGAN

Detroit

ELAINE ARNDT
SCHOOL OF DANCE
Ballroom, Tap, Ballet, Acrobatic
750 ALTER ROAD DETROIT, MICHIGAN

MINNESOTA

St. Paul

MARIE RUTHFUSS
Dance Educator
1568 Selby Ave. St. Paul, Minn.

• PRO and CON . . .

such a fine young company possible? Our town was as excited as if manna had fallen from heaven. I loved their classical ballets best, Ballet Imperial and Concerto Barocco, and Serenade. A few others in the American idiom were very good. My husband and I met some of the boys and girls and entertained them with our humble best. One of the girls, Miss Suarez, gave me some copies of the AMERICAN DANCER, which she had with her, upon my anxious request to see them, and I was really delighted with them. I will be looking forward to seeing pictures of the company in your magazine. They are so marvelous, and have made such a hit, if Sao Paulo is any example, that they ought to be seen in your pages a good deal. I am looking forward to see the magazine here, and news of the American Ballet.

Yours sincerely,
MRS. CLARA EVERETT, JR.,
Sao Paulo, Brazil

Editor's Note: This letter's arrival is surprisingly timely. Mrs. Everett, if she sees this issue, will be happy to see that we are publishing a Travel Diary written by Lincoln Kirstein, the director of the American Ballet Company, and this will be continued for some months.

•

Dear Madam:

Could you help me procure a comprehensive list of dance books to which I can refer in my work? I am a dance librarian, of a casual sort. I am doing this in a purely private capacity, as I have a school and a growing dance library, of which I am proud. I would like to have some kind of list to refer to, should I wish to add to my library. I would appreciate a reply from you at your earliest convenience. Thank you and best wishes to the AMERICAN DANCER.

Very truly yours,
NELSON CUMMINS,
Eau Claire, Wisc.

Editor's Note: There are any number of suitable bibliographies of the dance in existence and probably, your local library could assist you very well. However, the latest and most comprehensive biblography which has come to our attention is the one compiled by Paul Magriel, curator of the Dance Archives, at the Museum of Modern Art, in New York City, and recently published by H. W. Wilson.

NEW JERSEY

Atlantic City

ETHEL PHILLIPS
School of the Ballet • Tap and Ballroom Divisions
Frankford Philadelphia, Pa.
Atlantic City — Cosmopolitan Hotel — New Jersey

CALIFORNIA

Santa Monica

MARCELLA REY
Dance and Drama
El Pablo Rey Playhouse, Santa Monica, 24276

New York City

LARUE and YOLANDA
BALLET ACADEMY
236 W. 78 ST., N. Y. C. TEL. TR. 4-5475

NEW YORK

Brooklyn

F. W. HOWELL
Studio of the Dance
403 55th St. Brooklyn, N. Y.

Buffalo

ALICE MUNGER
DANCE STUDIO
780 Lafayette Ave. Buffalo, N. Y.

Long Island

DOROTHY E. KAISER
School of Dancing
All Types of Dancing Taught
88-28 Union Turnpike Glendale, L. I.

Kenmore

EDWARD J. STECK
SCHOOL OF THE DANCE
23 Chapel Road Kenmore, N. Y.

Newburgh

DOROTHY PAFFENDORFF
School of the Dance
135 Third St. Newburgh, N. Y.

PENNSYLVANIA

Harrisburg

ELLAN SIMPSON PEFFER
SCHOOL OF DANCING
All Types of Dancing
1814 Market St. Harrisburg, Pa.

Philadelphia

LOU-ELLEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic
1530 S. Broad St. Philadelphia, Pa.
Tel. Fulton 7760
LOUIS A. CRESCENTA ELLEN TANZOLA

Pittsburgh

MAMIE BARTH
School of the Dance
937 LIBERTY AVE. PITTSBURGH, PENNA.

TENNESSEE

Nashville

ELIZABETH BRYANT COMBS
DANCE STUDIO
211 Eighth Ave. Phone 6-7614 Nashville, Tenn.
Dance Routines by Mail

WISCONSIN

Milwaukee

PETROFF SLABY
SCHOOL OF DANCE
Complete Dance Education
805 N. 28 St. West 1115 Milwaukee, Wisc.

The American DANCER

Editor ▪ RUTH ELEANOR HOWARD ▪ *Publisher*

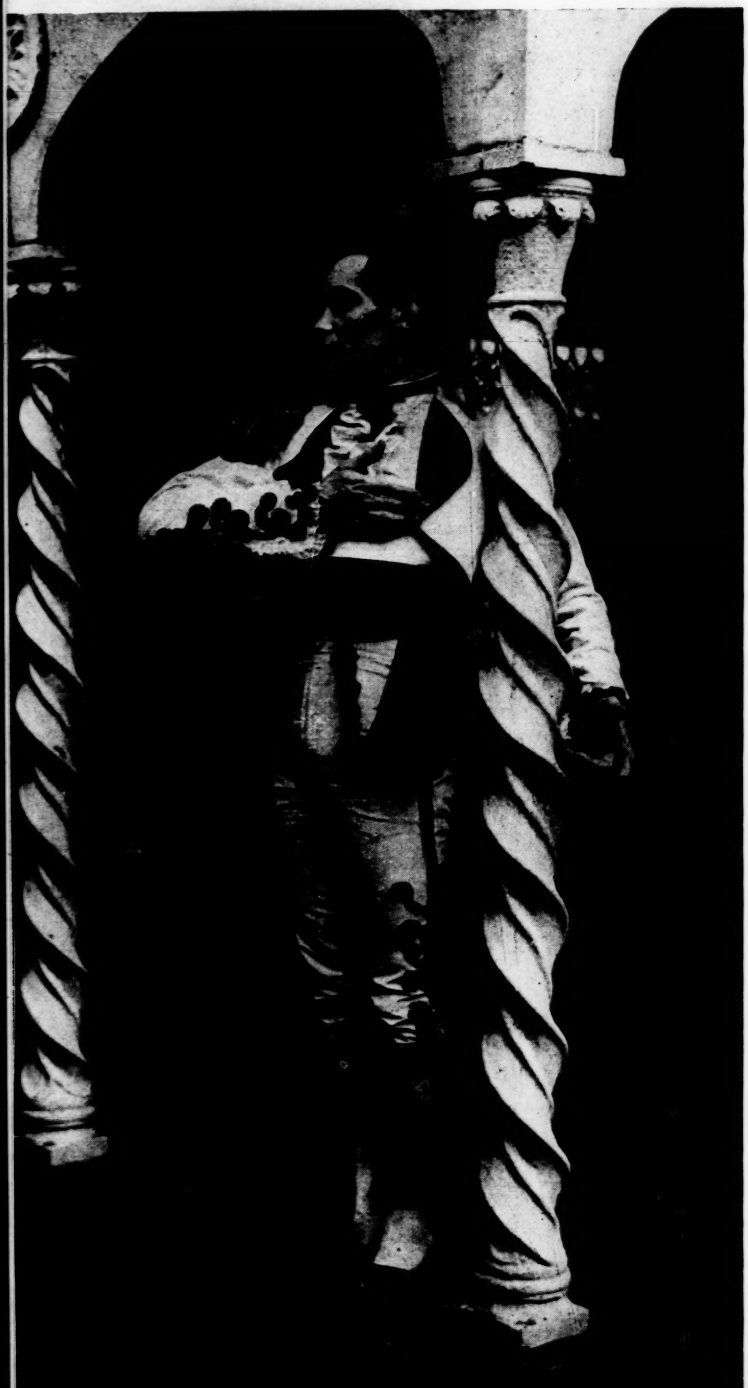
SEPTEMBER

1941

★

Vol. XIV No. 11

★



PAGE

Rameau, *by Baird Hastings* 7

A Travel Diary, *by Lincoln Kirstein*..... 8

Via the Grapevine, *by Veritas* 10

A Trip Through Time—*Picture Story of the New V Dance* 12

American Dancer Night—*Photos* 14

Dance Events, *Reviewed by Helen Dzhermolinska* 15

Student and Studio 16

Record Roster 18

On the Cover—

Marie Jeanne

Leading ballerina, now on tour in South America, with the American Ballet Company.

To the left—

Hugh Laing

as the Lover in the Tudor ballet Goyescas, at present rehearsing with the Ballet Theatre for the coming season, under the direction of Gerald Sevastianoff.

★

The American Dancer is the official publication of The Dancing Masters of America, Inc. *and its 24 Affiliated Clubs.*

★

Assistant Editor: Leonard Ware

★

Music Editor: Baird Hastings

★

Official Photographer: Jorge

★

Advertising Manager: Alvin Wright

★

Hollywood Representative: Dorathi Bock Pierre
8148 Mannix Drive, Hollywood, Calif.

★

Traveling Representative: Mrs. Jack Manning

THE AMERICAN DANCER
250 West 57th St., New York, N.Y.

RAMEAU

and the

Separation of Ballet and Opera

by BAIRD HASTINGS

LOOKED at in retrospect, the eighteenth century in France was devoted to codifying principles developed under Louis XIV and to formulating the tenets of the Revolution. France was at that time the official purveyor of ballet music for Europe, and thus it is natural that the pre-revolutionary movement should have penetrated the theatre. The development had two stages in France, a codifying period and a revolutionary one.

The present article makes an attempt to inquire into some of the facts of the first stage, which amounted roughly to the 30 years following 1733. This was the period in which ballet and opera emerged as separate art forms, ones which, to be sure, could be combined, but nevertheless were perfectly capable of standing alone.

In the year 1733 Jean Philippe Rameau, a shy provincial who was then 50, and a poet, F. A. Voltaire, produced the opera-ballet, *Zais*. There was little transcendental about this charming pastorale, but it was enthusiastically received. Rameau, previously known as a musical theoretician, now composed prolifically: a total of 24 works, half ballets, for the Paris opera, about one third of France's output. Among his collaborators were Cahusac, Fuzelier, and Marmontel (librettists), Martin and Boquet (artists), and Dupré and Sallé (dancers).

Rameau's work was done in a completely different atmosphere from that of his immediate predecessors. The high intellectual tone set by the French philosophers and the ever-increasing importance of the new world in artistic circles did much to broaden the cultural base and this helped to foster balletic advances through the interest of the public. The favor of the king began to count for less. Rameau did not have the spark to take advantage of the perfect opportunity to create a new form, but he did codify what was known about the forms of his day, which in itself was quite an accomplishment in the face of varied opposition from all sides; 1) he was not progressive enough, said the intellectuals; 2) his music was too strident, said the Lullyistes.

Let us consider what conditions Rameau found in the ballet of the eighteenth century which Diderot has defined as: a figured dance executed by several persons who represent by their steps or gestures a story to the rhythm of instruments or voice. The composer was expected to include *passepieds* in the ballet because they were Mlle. Prevosts forte; *musettes* were inserted to show the grace and voluptuousness of Mlle. Sallé and M. Dumoulin; *tambourins* permitted Camargo to sparkle; *passecailles* were written for Dupre, etc. Granted that all of these forms were delightful, the opportunity for aural or visual variety was too much in the hands of the performers, rather than in the nature of the theme. Eighteenth century ballet was built around 20 forms, including the *rigaudon, sarabande, gavotte, bouree, contradanse, gigue, minuet.* This was a considerable improvement over the restricted number of dances used by Arbeau in the sixteenth century (*allemande, basse danses, branle, boufons, canaries, courante, galliarde, morisque, pavane, volte*), but despite the fact that each entry had a different mood, there was a definite monotony in the structure of the ballet. Each act was made up of several entries with a dance tune for every entry. There was no integration of story, music, dance, and decor to make unified atmosphere, and although Rameau supplied an increasingly rich texture for the choreographer, the dancers continued to be placed in symmetrical positions except under Sallé.

Turning to the positive side of Rameau's genius, one notes that he made his contribution during the development of the *danse d'elevation* at a time when Marie Sallé, choreographer and dancer, was one of the reforming lights at the opera, and their collaboration was fruitful for both of them. It led slowly toward the ideas Noverre was to formulate, through relaxing the rules become meaningless since 1700. Sallé appeared in several of Rameau's ballets (particularly *Les Indes Galantes*, 1735) and at all times insisted on feeling as well as technique. Rameau, though not a dancer, certainly understood dancing, for he has said: "Each position has its own movement, but this depends more on taste than on rules." He did not provide merely so many bars of music; he seemed rather to coordinate the gestures of the dancers with dramatic intensity and in this way to refine the differences of emotions and dances. Thus we see that Lully painted pictures for slow dances, Campra experimented with the new technique, and Rameau began to sense a use for the new technique. He introduced the lively music apart from the grotesque, and although today we are accustomed to great canvases, one can appreciate the perfection of the miniatures produced by Rameau.

Rameau stood above his French contemporaries, Gossec, Floquet, Mondonville, Leclair, and on a par with Handel and Scarlatti in the originality of his themes and the variety of orchestration and harmony and the treatment of the forms. Yet, if it had not been for one thing, the distinction between the forms ballet and opera, he would have been merely a man of his time. Up to Rameau's time, there were three ways in which theatrical dancing was used, in ballet, in comedie-ballet, in opera. By comparing the structure of these forms, I have found that ever since Lully's day all of them contained about one third dancing and the rest

(*Continued on page* 22)

The American Ballet in Brazil

PART I OF A TRAVEL DIARY

by Lincoln Kirstein

I FLEW down to Rio. Three months afterwards it blurs into a vague memory of incessant buzzing, and increasing pressure of small needles attacking your eardrums. I recall a choir of ten very small black orphans singing spirituals for the benefit of their orphanage at the airport near Charleston, South Carolina. At Trinidad the windows of the Clipper were shuttered to prevent anyone observing military objectives. At San Juan, Porto Rico, there was a big dance of very young society people. As I rose to catch the plane at four-thirty A.M., the dance was just concluding and the tired Latin American chaperones, one to every pair, in wilted evening dress were piling into sleepy taxis. The pilots were all extremely young and without a word of reassurance inspired us with a complete sense of confidence although we crossed hundreds of miles of only sea and jungle where landing was out of the question.

We first landed in the far north of Brazil at a town called Belem (Bethlehem), formerly known as Para. It has wonderfully faded plaster facades, soft pink and yellow, with a park full of band stands like gondolas dropped off eighteenth century balloons. The dining-room of the hotel was formerly the auditorium of a theatre. A marble plaque memoraliazed the fact that Anna Pavlova danced here on her last Brazilian tour in 1923.

Rio de Janiero: I arrived a week ahead of our company and proceeded to try to educate myself not only in the difficult tongue of Latin-American official and professional behavior, but also of Portuguese. Portuguese is probably not in itself any harder than Russian, but since it seems to resemble other Latin tongues, one's confusion is all the greater on finding it is pronounced nothing at all as written, and the writing looks odd enough to us. Then, as all over South America, the question of bureaucracy is paramount. It is hard for an ordinary North American to realize the importance of official rank, of the connection between, for example, a Municipal function (The Theatre) and a Federal function (Customs). In one case, in order to bring in a box of blank discs for recording folk-music for dances, which, to be sure, was neither personal luggage, nor theatrical luggage, nor commercial property, as the Chief of Customs stubbornly but logically insisted, an order had to be procured via our helpful, long-suffering Embassy directed to the Brazilian Bureau for Press and Propaganda, though actually to the President of the Republic, who with a flourish of the pen released our small box of blank records. Otherwise we simply would never have received it.

The American Ballet travels, exclusive of 135 pieces of personal baggage, with 68 large trunks of theatrical effects. Filtering this through customs officials onto a fleet of trucks into a theatre is no cinch. I met our company on a tender put at my disposal by the Police Department of Rio, which maintains mysterious connections with the Teatro Municipal. On the boat I collided with Paul Draper who was down to welcome Heidi Vosseller, his bride-to-be. If I had not been on the police tender I doubt if we would be off the deck now. The police pushed us through.

We had almost a week of rehearsals in Rio. The dancing class maintained by the Prefect of the District of Rio who controls the Municipal Theatre is run by Mme. Maria Olneva, formerly with Anna Pavlova. She graciously suspended all her own classes, who were preparing for the opera season, and allowed Mr. Balanchine, our choregraphic director, the use of her handsome studios. We also made great friends with Constantin Welchek, the able ballet-master of Saô Paolo's Municipal Opera, who sent magnificent flowers to all four premieres of our subscription series.

His Excellency T. Jefferson Caffery, the Ambassador of the United States of America to the United States of Brazil, asked us all to the Embassy for a party in honor of the sculptor Jo Davidson who had completed his bust of Getulio Vargas, the President of Brazil. Naturally, the Embassy, a beautiful open pavilion with marble floors at the end of a garden, was swarming with local Americans. Eddy Duchin and his orchestra, who had only flown down the day before to open at the Copacabana's Golden Room, had the local dance situation expertly in hand. Our own dancers justified for the first time all the overweight of their personal baggage by appearing in the latest New York summer magnificence, the smartest people at the party. One of the young secretaries of the Embassy, making polite conversation to my wife while trying to keep an eye out for important new arrivals, said he was sorry that none of our girls had been able to come. A dozen dancers were indicated to him. He had no idea they ever appeared out of tutus, off point, or spoke in a voice below a scream.

Our opening at the Municipal Theatre was the occasion also of the first real collaboration of the American Ballet with a South American artist. I had known the painter Candido Portinari from the New York World's Fair, where his big decorations at the Brazilian Pavillion had led to his one-man show at the Museum of Modern Art. Mr. Balanchine had given the original Lurçat costumes and scenery of his *Serenade* to the Monte Carlo Ballet. This was the first ballet composed for our company, the original American Ballet in 1934, while in it our first dancer, Marie Jeanne, made her successful debut with the Monte Carlo in the fall of 1940 as guest artist.

Portinari was a great admirer of Balanchine's and made a number of sketches for the decor from which we selected a free interpretation of the sky over the Southern Hemisphere with the stars of the Southern Cross intertwined with two meteors. The drop, although simple, was extremely effective. The costumes were made in less than a week in the studios of the Teatro Municipal.

I still think I was right about the choice of our opening program, although using the music of Tchaikovsky for two

ballets in one evening might easily seem monotonous. However, the Russian ballet frequently gives *Swan Lake* and *Aurora's Wedding* in one evening. We opened with *Serenade* to the music of the *Serenade for Strings*. I cannot pretend our dancers were not nervous. Rio de Janeiro prides itself on its ancient musical culture. The Monte Carlo was here last season with its world-famous dancers. Nor can I say that the Portinari collaboration was a triumph. The public was not prepared for his quiet and, to our way of thinking, perfect solution of a rather simple problem. They would have preferred something violent and "modern"; upsetting. It was merely from their point of view, suitable, in "good taste."

Filling Station came in the middle. Virgil Thomson's music has been heard all over America, but in Rio, lacking a hot jazz trumpet and having only a timid percussion player, I was afraid for Lew Christensen's opening variation, brilliant as it was in the dancing. But the movies had already paved our way. The Motorist and his Wife, the State trooper, the rich couple from the Country Club, and the gangster were familiar as a comic strip. The public commenced to warm up. But it was still no triumph.

As I walked through the corridors of the theatre after the intermission, and *Filling Station* actually had gone over well enough, with its excellent new trick ending which Balanchine had suggested to Christensen, I had a sudden attack of fright. I kept away from our Ambassador's Box. I avoided the compliments of Madame Lourival Fontes, the beautiful wife of the Chief of Press and Propaganda. I felt our whole venture was a dismal flop. The six months of preparations, all the nerves, the worry were useless. Our Company was simply not insistent enough to overcome the deep-rooted prejudice against them held, as far as artistic prestige goes, consciously or unconsciously by almost every educated South American.

Balanchine has composed in his short life I suppose at least fifty ballets for Diaghilev, for the Monte Carlo, for Copenhagen, for the Paris Opera, for his own company. He is a quick worker, but I think *Ballet Imperial* was done in less than a week. Set to the brilliant score of Tchaikovsky's almost unknown *Second Piano Concerto*, and amazingly performed by our young staff pianist, Simon Sadoff of Jersey City, this is Balanchine's tribute to the Marinsky Theatre, to the indestructible tradition of Russian lyric art,

(*Continued on page* 19)

Via the GRAPE VINE

by Veritas

GEORGE LEON, *young Chicagoan, who has won something of an enviable reputation dancing the Russian sailor from the Soviet Russian ballet, the Red Poppy, as he looks in Russian sailor costume.*

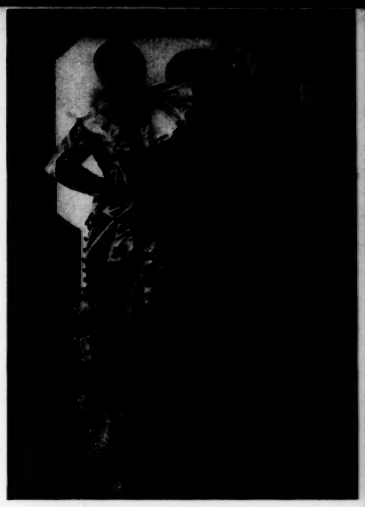
Washington, D. C., August 24.

THIS is a city not unlike pre-war Paris, which it resembles in being a capitol city, beautiful and exciting, a true web of intrigue, bursting its seams with everlasting new arrivals, and providing a background like no other American city could, for the diverting capers on and off stage of the company recently assembled there under the direction of Col. de Basil. That this company should have reassembled at all in the face of the difficulties with which it was beset earlier in the year, is a matter for loud yelps of joy and surprise, and is, of course, a result of the well-known genius of Col. de Basil for organization. The canny Colonel resembles the phoenix in his ability to rise from his own ashes, a gift which friend and foe alike would do well to remember. The Watergate, at which they performed, is a marine stage down by the banks of the Potomac, just a po're white relation of the theatre, and performances there were much enlivened by the presence of natives who came to the ballet in rowboats which they parked along the banks on either side of the stage, thus providing a hilarious intermission show. It was a furious battle for attention between the company and these river spectators, to say nothing of the distracting Potomac itself, the endless drone of planes overhead, the determined Southern mosquitoes on the loose, and the glare of lights on the Virginia shore opposite. The ballet was mighty enough to push these interfering nuisances into the background, but, just the same, outdoor ballet, for us, belongs in the same class with the cholera. The scene backstage was a bit right out of a Marx Brothers film. In the world's tiniest dressing rooms, and on the hottest night of which the South is capable, forty-five persons pushed, bit and scratched their way in, and the air was filled with the sound of Grigoriev, and the aroma of floral tributes, of both of which there was no lack. A homogeneous spider, longing for a neighborly shoulder upon which to rest its wandering feet, lowered itself happily upon Paul Petroff's friendly one. Paul was far from perturbed at this, insisting the spider was a lucky omen. With or without omens, that first night was his. The lilliputian stage doorway, which gave upon a bridge, directly in view of that vast audience, was blocked by a bower of flowers sent to Svetlova by a test pilot friend, and that same bridge, which you could almost lean over and touch from your seat, was the setting for a scene worthy of Hollywood. At precisely 8:40 P. M., on the second night with a vast and impatient audience twitching in its seats and its eyes glued upon the curtain which was to rise in five minutes upon *Swan Lake*, the highly visible stage door opened and Anna Volka, in her swan costume, followed by a horde of camera men, emerged, carefully walked to the dead center of the bridge, struck an attitude, while bulbs popped and audience hallooed, then casually sauntered backstage and took her place behind the curtain which rose in a few minutes. This is a sight we are longing to see in the aisle of the Center Theatre some time. Then we can retire, having seen everything. A number of familiar faces were in evidence this side of the footlights, among them those of Tchernicheva, Nemtchinova, Lipkovska and Delarova, and the usual number of ballet-struck devotees which follow the company in its travels as though on a pilgrimage. The Watergate is on the bottom of a slope directly below the Lincoln Memorial and perhaps a mile away from the White House, in which general neighborhood the company and its satellites planted stakes. Their rehearsals, the first week, were held miles and miles away in Georgetown. Why, with such a multiplicity of studios in Washington, no one knows. Just one of the exotic aspects of the unfathomable Russian mind. The daily ride of miles and miles involved quite a sum in taxi fares, but after seeing the beautiful studio of Evelyn de la Tour, in which rehearsals were held, distance and fares receded ignobly into oblivion. This aforesaid studio was the scene on August 24, when your correspondent was present, of a *repetition* of *Swan Lake*, *Scheherezade* and *Graduation Ball*. Paul Petroff, with his charming smile and comradely manner, was much in evidence as he was doing both the *Prince* and the *Golden Slave*. Also David Lichine, looking unhappy and discontented, sitting in a corner with his face buried in the foreign news section of the Washington Post. The war weighs heavily upon poor David; he can scarcely tear himself away from his paper. Two pianists alternate, one a bald-headed Serb, the other a testy fellow given to much screaming. Everyone screams, every one, that is, but the dancers themselves, who, oddly enough, are as good and quiet and hard-working as so many boys and girls in a schoolroom. Grigoriev, that star among *regisseurs*, who reigns over the rehearsal; Smallens, who supervises it musically; Lichine, who is directing his own *Graduation Ball;* that merry soul, Phillipoff, and the two pianists all yell with a will. But there is no question about who yells the

loudest. Smallens yells the loudest. Before his Jovian utterances all other sounds pale. His is the last word, usually followed by a heavy silence of at least five minutes after which the torrent of impassioned Russian approaches another climax. In the midst of this storm sits Riabouchinska on a dais, her calm gaze fixed on the middle distance, while she is being sketched by Garde, the clever fellow whose sketches hang on the walls in Sardi's in New York. Sava Andreeff is also frantically engaged in sketching her, and tears up sheet after sheet, as he starts anew. Nane Gollner takes her place as the *Swan Queen*. Her garments are adrip with moisture, her long hair, dank and disheveled, hangs down her back. This remarkable girl, an American in a sea of Slavs, brings an actual sparkle into even a rehearsal. She dances, as she is to dance that same evening, with a tenderness, a display of temperament new for Gollner. You stare in amazement at this warmth in the danseuse, who only the previous evening in *Les Presages* had danced like one congealed. You look and think: Here is a ballerina! Finally, Lichine steps forward to direct the rehearsal of *Graduation Ball*, to the accompaniment of scraping chairs, a lively hum from interested visitors and some moaning from the participants. Little sixteen-year-old Larkina does not act combative enough at one point. "Fight!" yells Lichine, "Fight! Why don't you fight?" he moans as he pitches in to lend a realistic hand. Then he spies a coryphee star-gazing. Probably thinking about lunch. "You!" he shouts, "You!" Raw Material! Why don't you go back to New York and sit?" That last was not a question. The corps-de-ballet dances stoically on. They flit or fight, according to demand; they are here, there, up, down, jumping, standing, turning on point, while the sinister thermometer climbs steadily upward and the humidity becomes unbelievable. Igor Schwezoff comes in. He plays the old *General* with superb comic effect. He squires the middle-aged *head-mistress*, played by Bob Wolf, a delightful and totally unexpected comedian. At last the rehearsal is over. A lot of weary bones go home for a few hours' rest. A view of this kind of rehearsal ought to be compulsory for all budding dancers. It is nothing less than a sermon for those who expect to find an easy road to success as ballet-dancers. They file out, one after another. Their faces are familiar. Only a few are new, among them a number who shed the Ballet Theatre for the Ballet Russe: Nana Gollner, Katya Sergava, Leon Danielian, Oreste Sergeievky, and Robert Wolf. Beatrice Lynn of the Radio City Music Hall is there. Rosa Rolland from the Metropolitan Opera. She has since retreated to the Met, unable to tear herself away from the groove to which Met dancers accommodate themselves after a few years. Of the premieres announced but not visible there are only two, Nina Verchinina, who is having some difficulty tearing herself away from Havana's charms, and Yurek Shabelevsky, who, if we are to believe our ears, is busy getting married. Both will rejoin the company before long. If Canada warms to the Original Ballet Russe like Washington did, in this one week, we fear it may be a long, long time before New York sets eyes upon it, so avid of more and more Russian ballet was this capitol city. . . .

●

And now, back to New York: The adventures of the American Ballet in South America are recorded elsewhere in this issue by Lincoln Kirstein. The company is due back in New York before Christmas, having completely eluded



To the right: The universally recognizable Commedia del Arte figure, Harlequin, portrayed by the universally known and respected maestro, VICENZO CELLI.

On the bottom: That spritely Panamanian, NADINE GAE, *as she looks in "Panama Hattie."*

summer in both hemispheres, all year 'round.. . . . Sol Hurok takes over the Ballet Theatre this fall with the declaration that "The adventuresome spirit and American flavor of the Ballet Theatre will be retained and further fortified." It is to be fortified by new works of Fokine, Tudor, Loring and Dolin. Of these, local gossip has run the gamut about the Fokine and Tudor offerings. The other two works are as yet unknown to us. They say of Fokine and Tudor that the two masters met between rehearsals one day and with many a hearty nod agreed that what this world needs badly now is something in the theatre to make it forgetful of its

(*Continued on page* 23)

Photo: Lucas and Monroe

A Trip Through TIME

The American Dancer Goes Time-Traveling with The Ashburns and Brings Back a Pictorial Review of an Event That Will Come to Pass a Full Week After We Are in the Mail

Photo: Jorge

Just before returning from three weeks hence: the photographer catches the Ashburns as they reach out toward infinity. A moment later they had time-traveled back to the present.

NOT so long ago, in a dingy loft over in the West 50's, an old, old man, a one-time great in the dancing world, passed on to the particuar meadow in the Elysian Fields sacred to Terpsichore.

In his last years, unable longer to dance, he had devoted his life partly to passing on his knowledge to youth and partly to a study of the fourth dimension, time. He felt that truly, if one sought diligently, one could find the secret and travel in time as simply as traveling from Coast to Coast. He was a wise man, and he did seek diligently, and in his last hours his search was successful.

At the end, knowing that he was not long for this world and desiring that his great discovery go not wasted, he turned his secret over to his old friend, THE AMERICAN DANCER MAGAZINE with the request that we use it for the benefit of the dancing he so loved. He asked us to go into the past and review the great dancing of former days for the benefit of the living, and he asked us also to go into the future and do the same.

This month we have taken our first trip through time! The pictures you see on this page were taken three weeks *after* they were developed and a full week and a half after THE AMERICAN DANCER went out to its subscribers all over the country.

Shortly after the great secret was confided to us we learned that toward the middle of the week of September 22 the famous Dancing Ashburns were going to present the "V Dance" in the Rainbow Room.

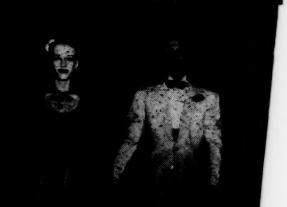
This is the dance created by the Dancing Masters of America at their 1941 Convention in New York. It is done to the chorus of the music "Let's Keep a V in Every Heart," the official theme song of the V Clubs of America. Recently it has been introduced at well known clubs and at affairs all over the country with a goodly part of the proceeds from the sale of the music, published by the Chappell Music Company, going to the British-American Ambulance Corps.

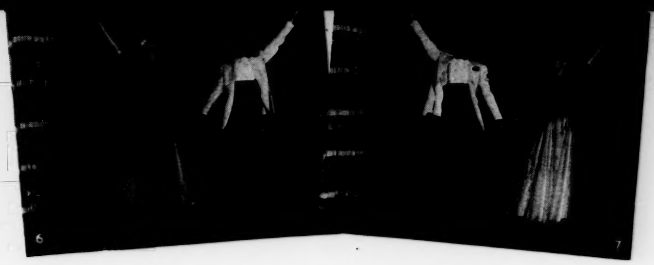
This was an event we had to cover! A new dance, catching on like the Lambeth Walk, with the DMA pushing it and the V Clubs of America behind it, was finally being introduced at the Rainbow Room!

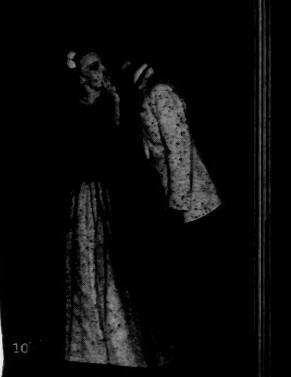
With no more ado we visited The Ashburns, overcame their natural reluctance toward whipping about in a strange dimension, took a couple of photographers along, and

The Rainbow Room as it looked, we mean, will look, you know what we mean, next week when it is introduced. Several of the guests are taking their first trial whack at the new dance that is sweeping the country.

A close-up of the Ashburns during the demonstration. They are in position 5 and wondering very hard what it will feel like to seem to do it all over again next week when really they will have done it only once. It's all very confusing if you try to analyze it.







THE "V" WALK

1 *Inside arms around waist — Outside arms forward to form a "V"—Both start with outside foot, walk four steps forward, Count* 1-2-3-4. *Then both point outside foot forward, toes touching in front to form a "V," Count* 5-6.

2 *Both point outside foot back until toes touch, Count* 7-8. *Ten using same feet repeat all from Count* 1.

THE "V" WHEEL

3 *In this position both take* 8 *walking steps wheeling around to the Right, Count* 1-2-3-4-5-6-7-8.

7 *To arrive on the opposite side both did with their inside foot, Step-Cross-Step-Point. The man passing back of the lady, Counts* 1-2-3-4. *Then reverse this to arrive back at the original position, Count* 5-6-7-8.

THE "V" TWIST

8 *Partners face each other, the man holds the lady's Left hand in his Right hand. Both turn under as above, end facing each other. Count* 1-2-3-4.

THE "V" WHISPER

9 *The man leans forward, and cups his Right hand to his mouth and whispers "V" into the lady's Left ear. Counts* 5-6.

zipped ourselves three weeks ahead of everybody else to the very night of the introduction.

We went. We took pictures. We returned. This is what it looked like, we mean will look like next week, that is, we mean both.

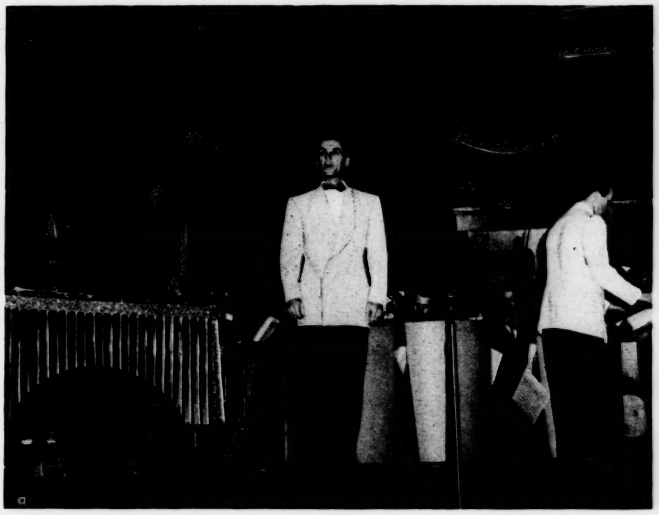


Photo: Michael Kidd

Before the demonstration* MR. ASHBURN *takes the Rainbow Room bandstand and explains the background of the V Dance. Here he is outlining the sequence of the various figures while grouped all around him are shots of the demonstration as it was shown, that is, will be shown, next week.

4 *The same as the previous figure but the arms and the direction are reversed, so that you wheel around to the Left, Count* 1-2-3-4-5-6-7-8. *Note both use the* 8*th Count to face into the line of direction.*

5 *This is the position you arrive at after the Left wheel. In this position walk forward four steps, both start with outside foot, Count* 1-2-3-4.

THE "V" CROSS

6 *To arrive in this position both started with their outside foot and did a step to their outside, closed the feet together, then stepped to the outside again, then pointed the inside feet together, and raised the outside arms up, Count* 5-6-7-8.

10 *The lady leans forward and whispers "V" into the man's Left ear. Count* 7-8. *Then the man still facing his partner stamps his feet in place four times, Left - Right - Left - Right. Counts* 1-and-ah-2. *The lady does this stamping step in the same manner. Counts* 3-and-ah-4.

THE "V" CODE

11 *Both reach down and slap their hands against their own knees four times, Left-Right-Left-Right, thus denoting "V" in Morse Code. Counts* 5-and-ah-6.

THE "V" IN YOUR HEART

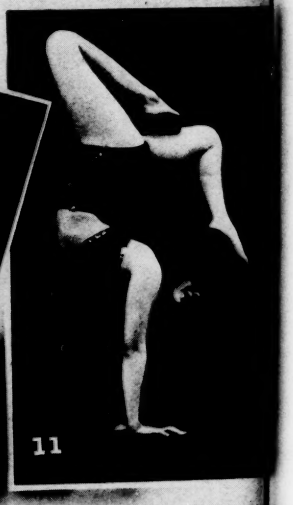
12 *As both dancers straighten up they both place their Right hand over their own heart, with the index and middle fingers forming a "V." Count* 7-8. *repeat the entire dance as many times as desired.*

Actual Performance Photos by MICHAEL KIDD

Stars of AMERICAN DANCER Night

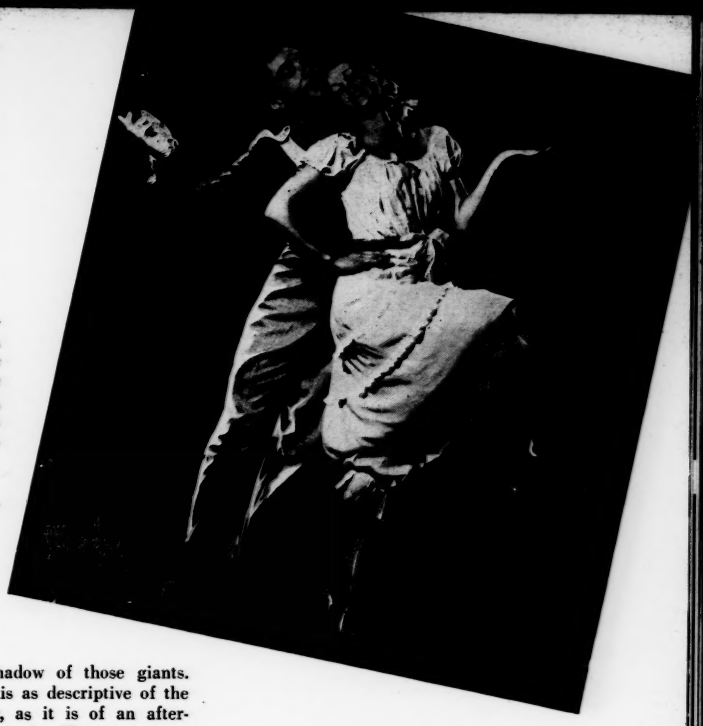
Here are pictured some of the stars who appeared on the program for the D.M.A. Convention, August 5. A complete list of performers was published in the AMERICAN DANCER for August:

1. Valya Valentinoff
2. *Group from the La Meri "School of Natya"*
3. Grace Thomas (*Radio City Music Hall*)
4. Johnny Mattison
5. Ethylind Mattison
6. Virginia McCurdy *and* Jack Dayton
7. Cherie *and* Tomasita
8. Joseph Levinoff
9. Rosalind Gordon (*Jack Stanly protegee*)
10. Jan and Janice (*courtesy of Alberto Galo*)
11. Doris Nielsen (*Jack Stanly protegee*)
12. *Duval Ballet Co. in "La Source," starring* Joze Duval, *center*
13. Margo Mayo *American Square Dance Group*



DANCE EVENTS

Reviewed by
HELEN DZHERMOLINSKA
Guest Critic



DAVID LICHINE *and* TATIANA RIABOUCHINSKA *as two undergraduate scamps in the Lichine ballet, Graduation Ball, one of the Washington season's genuine successes.*

Photo: Maurice Seymour

ORIGINAL BALLET RUSSE, *Washington, D. C.*, August 23.

After divers excursions and alarums, the 1941-42 season of the De Basil Ballets Russes was launched at the Watergate in Washington, D. C. on Saturday, August 23 with a somewhat bleak *Sylphides*. This was the company's initial experience in an outdoor stadium and this plus the limitations of a cramped stage, a garish backdrop, few rehearsals and indifferently played Chopin proved more than the Fokine chef d'oeuvre could cope with. The corps-de-ballet looked unrehearsed and uneasy and probably were. The lighting was what is usually expected in a ballet like *Beau Danube*, but never in *Sylphides*. The costumes were exquisitely new and clean, although the brittle new wings looked most unsylphidian. This trying performance was more than redeemed by Tatiana Riabouchinska in the Prelude and to a lesser extent by Marina Svetlova in the Mazurka. Riabouchinska brought to the Prelude a serenity and finish rarely seen and gave this modest part the importance it really deserves. Svetlova displayed, as she has for some time, an increasingly stronger technique and a melting quality of line that is most useful in such a part. In the waltz with Roman Jasinsky she was genuinely the Sylphide who transports the mind to another world. Anna Volkova in the Valse, and Jasinsky in the Mazurka, were distinctly below par. Both these artists have appeared to greater advantage in past seasons. It is only fair to take into account a wretched stage, the noxious background of bright green woodland, straight out of a 14th street vaudeville house (the customary drop could not be used because of its size) and the too effulgent lighting. The orchestra, which had had no rehearsals whatever, played despondently, despite the presence on the podium of the herculean Alexander Smallens.

Not so despondent however was the interpretation of the Tschaikowsky 5th Symphony, called *Les Presages*, which followed. For no apparent reasons, and certainly with no more rehearsal than of Chopin, the orchestra under Smallens, suddenly whipped into it, and played Tschaikowsky to the king's taste. Whether this or another thing galvanized the company into life is hard to say. Nevertheless, the tenor of the evening changed at this point and in *Les Presages* we beheld a corps-de-ballet which despite some stumbling and scrambling for positions, looked more like the corps-de-ballet we have admired and remembered since 1934. The more one sees of *Les Presages*, the more one is convinced of its inferiority to the music which supports it, and indeed, its title, if it conveys any meaning at all (the programme somewhat cryptically announces it as Destiny) conveys the insinuation that it is a presage of the greater Massine the superlative Massine who was to grapple (after Tschaikowsky) with Berlioz, Brahms and Bethoven, and emerge looking not too dwarfed in the shadow of those giants. Balletically, this work is as descriptive of the dynamic word Destiny, as it is of an afternoon at a country carnival. The programme notes are little help and seem to indicate an overwrought imagination working under some compulsion. But, if one is to be agreeable and pretend with the choreographer that there is a struggle taking place on the stage between Fate and its protagonists, then it is still uphill work trying to reconcile numerous figures in the drama which appear to be intent upon totally irrelevant business. If the work, balletically, leaves the critic perplexed, the dancers certainly do not. We are pleasantly gratified to note that at least they seem to know why they are there and what they are doing. Tatiana Riabouchinska dances the role she created. As Frivolity she fulfills a demanding role, dances with spring and speed and does everything but look and act frivolous. None of the other parts are danced by their creators which fact naturally invites comparisons. This is a pitfall we aim to shun so we fasten our eye only upon the players of this evening. As Action, Tamara Grigorieva, taking her role a trifle too literally, is so vigorous as to border upon the athletic. However, her intelligence and artistry are apparent and restrain her from delivering Action out of ballet into calisthenics. H. Algeranoff, as Fate, proves himself again the competent character dancer we have long known him to be, in triumphing over the absurdity of costume and scenario. The gravitational center of this drama, as we see it, is not Fate, however, but Passion, done nobly by Nana Gollner, and what is tastefully described as the Hero, by Paul Petroff. These two sterling dancers were a gladsome sight together, but not because of any display of heroism or passion. Both step into trying parts. Nana Gollner, previously with the Ballet Theatre, and never seen in this country with the Original Ballet Russe, staggers under a burden which she is not emotionally equipped to support. If she were meant to portray simply Beauty, Frailty, Compassion, something she suggests over the footlights, then the net result would be believable, but here she is sadly miscast as Passion. The lusty, angry, living face of passion is not within the power of Gollner to portray. Her very placidity, however, does not prevent her from tearing into the mechanics of the role and extracting all its technical values. This she does with an assurance wonderful to watch. This evening's surprise was Paul Petroff. The gallant and romantic quality which is almost his trademark was less in evidence here than a new earnestness, an incandescence, an earthiness which lighted up the action and set a clear tone for the drama. As the Man who is struck down by Fate, he is slower to rally than the Woman, but when he does rally, he does so gloriously, while the Woman clings to him and drags upon him. Minor roles were competently danced by members of the corps de ballet, some of whom are indeed much more than merely competent. Andre Masson's costumes were not a joy.

If Andre Masson's costumes in *Les Presages* were not a joy, Count Etienne de Beaumont's costumes for *Le Bleu Danube* were. This last ballet of the evening rejoices in a name tantalizingly akin to Massine's *Beau Danube*. In fact, although Serge Lifar is credited with the choreography on the programme, which may lead to some confusion and debate, Le Bleu Danube *is* Le Beau Danube, *bleu* or *beau*, as you will. Scenario and costumes are the originals but what a pity the choreography is not. Although peopled with stock characters, and not a ponderous work, it has the power to actually evoke tears at the sight of the Vienna it conjures up, an earlier, incredible, laughing city, a dream Vienna, a Vienna pitifully innocent and free of shame and terror. Against the background of a public garden, is played a well-worn but always fresh tale: boy meets girl. In fact, boy meets two girls. This hussar was a busy boy. David Lichine was the hussar. In stepping into a part made memorable by Leonide

(*Continued on page* 21)

STUDENT AND STUDIO

• NEW YORK, N. Y.—The Vilzak-Shollar School of Ballet which opened its Fall term on September 2 is justly proud in announcing that twenty of its students won their way into professional jobs during the past academic year. Of the twenty, sixteen had never before danced professionally. The Ballet Theatre accepted the following: Frank Hobi, Shirley Eckl, Alpheus Koon and Barbara Strong; the Ballet Russe de Monte Carlo: Kari Karnakoski, Walter Samson; the Original Ballet Russe: Maia Abileah, Savva Andreeff, Dorothy Buckeridge, Moscelyne Larkin, Beatrice Lynn, Oreste Sergeievsky, Olga Serova, Emmie Sharples, Robert Wolf. The others were engaged by several musical comedies and revues. Anatole Vilzak has been invited by the management of the Ballet Theatre to become the official instructor for the artists of its company.

•

Igor Schwezoff faces a thoroughly busy Fall season. In addition to his classes at Carnegie Hall and his choreographic chores for the Original Ballet Russe, Mr. Schwezoff will be occupied with rehearsals for the New Opera Company, of which he is choreographer and ballet master.

•

Mme. Vera Nemchinova, after her appearance as guest artist with the Original Ballet Russe in Washington, as the star in *Swan Lake* and *Aurora's Wedding*, will return to her classes at Carnegie Hall.

•

The School of the American Ballet, which announced its annual competition for scholarships a month ago, has announced that competitors for the intermediate and advanced group should register their intention to compete by September 30th. The competition will be judged by five instructors from the school, a committe representing the donors and the Advisory Committee of the school, composed of Mrs. E. Gerry Chadwick of the Ballet Foundation, Mrs. Thomas Ewing, Jr. (Lucia Chase) of the Ballet Theatre, Mrs. Arne Eckstrom of the Ballet Guild, Mrs. Samuel Lewisohn, Jr., Mrs. Joseph Urban, and Mrs. Dwight Deer Wiman.

•

The Duval ballet group appeared this summer at the Hotel Astor under the auspices of THE AMERICAN DANCER on the D.M.A. convention programme in the final scene from the third act of La Source, with Joze Duval as Naila and Igor Storojeff as Djemil. The corps-de-ballet which supported the principals was a pleasant and competent group. The choreography was by Mme. D. Duval.

Mme. Duval was represented at the International Dance Festival at Jacob's Pillow this summer on a programme called the *Age of Romantic Ballet*, by a chef d'oeuvre called the *Three Graces*, a choreographic piece nostalgically reminiscent of a swooning and tender epoch long vanished. In this first performance of her work, the parts of Fanny Ellsler, Fanny Cerito and Maria Taglioni were depicted in the order named by Nora Kaye, Maria Karniloff and Annabelle Lyon. Mme. Duval's admirable work met with great applause both from audience and press.

•

Jack Stanly turned up on THE AMERICAN DANCER night at the Hotel Astor in August his usual genial and captivating self, but unfortunately, did not perform. However, two of his protegees did, and with stunning effect. They were the talented youngsters, Doris Nielsen, acrobatic dancer, and Rosalind Gordon, tap dancer, who has been associated with the Bob Crosby radio broadcasts.

Among this month's Honor Roll students is young Miss Betty Beenk of the Larue and Yolanda Ballet Academy of this city. She deserves some mention as an exponent of a much misunderstood and exacting art, to wit: the Can-Can. Few people realize that this is not merely a symbol of French "naughtiness" or a period sensation, but a highly complicated acrobatic dance with a tradition and training almost as lengthy and rigorous as the classical ballet. A brief article by Fred Maydalany, which if space permits, will be printed in these pages, describes Miss Beenk as nothing less than a *Cancannière*, which makes just one more of the things we never knew till now.

•

The Larue and Yolanda, mentioned in the foregoing paragraph, for many years reputable and beloved teachers in Manhattan, are opening a studio in the Bronx with the Fall season.

•

The Boris Novikoff School of the Russian-American Ballet, which opens for its Fall term at the Metropolitan Opera House studio, announces a competition for three scholarships which it is offering. The competition dates are October 1 and 6, both in New York and Boston.

•

• ATLANTIC CITY, N. J.—Search far and wide and you will find it hard to discover a record equal to that of the Phillips, brother and sister, who in conjunction with their summer school in Atlantic City, have run the children's show at Hamid's Million Dollar Pier for the 14th consecutive year. Miss Ethel Phillips, who is also the ballet-mistress at the Hippodrome Opera Company in New York, and has directed ballet for such impresarios as Salmaggi, Creatore, Odierno, Del Orefice, and Passeri, is the person responsible for the beauty and originality of the ballet presentations in the Children's Theatre. Edward Phillips, genial and popu-

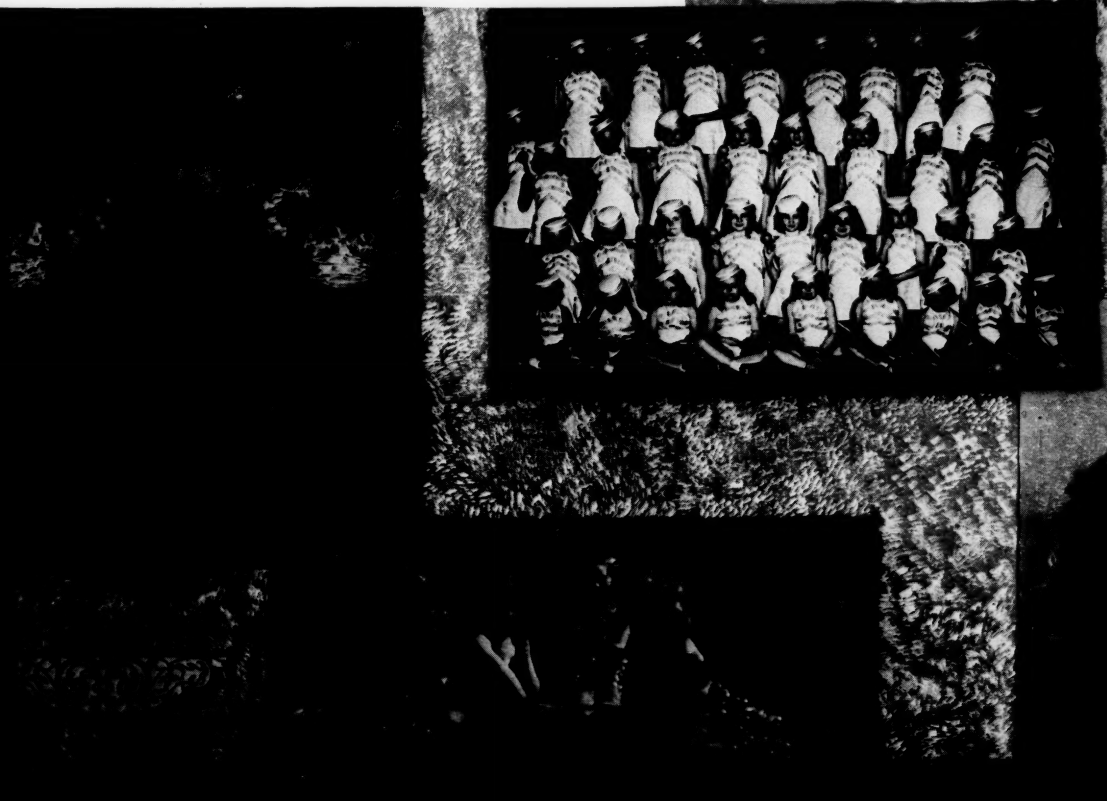
(*Continued on page* 24)

HONOR ROLL

ABOVE is the stage at Hamid's Million Dollar Pier in Atlantic City and on it a group of students from the Phillips Shool of Dancing, in a summer revue. 1st row, reading from left to right, in a Mexican Hat Dance: MYRTLE PHILLIPS, ANN ELIZABETH SOUTH, ELAINE AXILBUND, NANCY AXILBUND, DOLORES BASKT, *and* RUTH WIENER; *2nd row:* GLORIA AGNELLINI, MARIA MATTHEWS, DOROTHY KIESS, EDDIE PHILLIPS, JR., *master of ceremony,* CASSADY TWINS; *3rd row:* MARIE ORDILE, GERTRUDE HERR, MAURICE PHILLIPS, IVINS SISTERS, MARY LOU *and* GERALDINE COSTELLO, ANN BRYNIE, WALLACE TWINS, SHEILA, IRENE RONCASE, DORIS SPENCER. *Center, back:* ANNETTE MARTINETTI, *14-year-old prima donna.*

ON THIS PAGE: 1. BETTY BEENK *of the Larue and Yolanda Ballet Academy of New York City.* 2. BEVERLY GANGE, *pupil of Marie Rothfuss, of St. Paul.* 3. CONSTANCE STATHEARN, *pupil of Petroff Slaby, a majorette in the American Legion Parade in Milwaukee in* 1941. 4. *Pupils of Elaine Arndt, of Detroit, Michigan; Left to right:* PATSY KORTE, AUDREY MIESCH, ALICE DOMINE, ALINE ROUTH, GERALDINE HEWSON, GENEVA ZUELCH, MARY JOYCE VAN RHEE, ELEANOR FRISCH *and* CONNIE HAWLEY. 5. *Pupils of Dorothy Paffendorf of Newburgh, N. Y.; Left to right, front row:* GAIL WHITAKER, MARY JANE FASCIANO, CYNTHIA CARPENTER, MARION MERRITT, JOAN COPANS, BARBARA LEVINSON, PAULINE FERGUSON, GLORIA FELTON, JANE COOPER. *2nd row:* LILLIAN KESSEL, BEVERLY DEAN, HELEN STAMBAUGH, RUTH SUTTON, JUNE KELDER, NANCY CRAWFORD, ELAINE STRATIS, DOROTHY FOWLER, BARBARA HARTSHORN. *3rd row:* EDITH KAPLAN, ROSEMARIE PUCINO, NONA DEAN, JANE MINCKLER, MARY WHITE, MARION YATES, BEVERLY BEACH, BESSIE HARRISON, ELFRIEDA ZIEGER, DOROTHY STEPHAN. *4th row:* CATHERINE MEENAGH, LILA PETERSOHN, DOROTHY ARMSTRONG, SAUNDRA LICHT, JEAN ROUSS, JANET LINER, BEVERLY WRIGHT, MARJORIE NESS. 6. *Pupils of Dorothy Kaiser of Glendale, L. I.:* ELAINE GOODWIN, JEAN HANDS *and* PATSY MATZ. 7. *Mrs.* ELLAN SIMPSON PEFFER, *young and charming teacher of Harrisburg, Pa.*

ON THE PRECEDING PAGE: 1. HORACE HERRING *and* BERNARD WILLIAMS, *owners and teachers of the Bernorace Studios in Macon, Ga., for nine years.* 2. JEAN WICKUS *and* ED. STACKOVIAK, *team dancers appearing at the State Fair, pupils of Petroff Slaby of Milwaukee.* 3. *Little* RUTHIE BEAKE, *pupil of Lillafrances Viles of Hyde Park, Mass., as a drum majorette.* 4. GENE OZMENT, *pupil of Elizabeth Bryant Combs of Nashville, Tenn.* 5. PATRICIA WILHELM *and* THOMAS KELLY, *pupils of Howell's Dance School of Brooklyn, N. Y., in a rumba specialty.*



Record Roster

By Willard Hall

Wherein he passes on his findings concerning the best of the current releases of every major company . . . Decca, Columbia, Bluebird, OK, Victor, etc.

GLENN MILLER

☆ ☆ ☆ ☆ ☆ ☆

AMERICAN DANCER BANDLEADER OF THE MONTH for September is Glenn Miller, the man who mixes the sweet and the hot but manages to make them all sizzle.

Miller, who nearly got kicked out of high school but stayed in college all because of a trombone . . . he skipped high school classes and organized an orchestra at the University of Colorado to make tuition money . . . is known as a "musician's musician" because of his brilliant arrangements and scoring.

For ten years after graduation he worked both before and behind the scenes with a goodly number of the top bands of the country . . . it was while with Ray Noble that he worked out his distinctive scoring of the reed section that has since been established as the Miller trade mark.

Few people know that Glenn's present orchestra is not his first but his third. And he was ready to disband this unit not long ago before his swing style caught on. We're informed that once when told that 120,000,000 Americans were glad he didn't break it up, he remarked fervently "Make that 120,000,000 and one."

120,000,000 and two, Glenn, 120,000,000 and two!

***This asterisk means that BOTH sides of the record are good for dancing and are listed below.**

Speed in Measures per Minute	Record and Title	Orchestra
	FOX TROT	
22	*Col 36295, I Don't Want to Set the World on Fire	Horace Heidt
25	Decca 3874, Loveliness and Love	Woody Herman
27	*Col 36335, I Can't Believe that You're in Love with Me	Teddy Wilson
28	OK, 6320, This Love of Mine	Tommy Tucker
28	*Col 36253, Why Don't We Do This More Often	Kay Kyser
33	OK 6331, Don't Be Blue, Little Pal, Don't Be Blue	Dick Jurgens
34½	*Decca 3890, Sweethearts on Parade	Guy Lombardo
34½	*OK 6343, Don't Let Julia Fool Ya	Tiny Hill
36	Col 36288, Beau Night in Hotchkiss Corners	Ramond Scott
36	*Col 36307, Make Believe	Orrin Tucker
38	*Col 36335, Don't Be That Way	Teddy Wilson
42	OK 6307, Are You Kiddin'	Dick Jurgens
42	*Col 36256, Is That Good	Ray Noble
42	*Decca 3891, Down, Down, Down	Bobby Byrne
42	*Col 36289, We Go Well Together	Fletcher Henderson
46	*Col 36256, Kiss the Boys Good-bye	Ray Noble
46	*Decca 3891, You Started Something	Bobby Byrne
46	OK 6336, Top and Bottom	Cootie Williams
46	*OK 6304, The Kiss Polka	Chuck Foster
48	Col 36308, Me'tation	Matty Malneck
48	*Col 36307, Where'd You Get Those Eyes	Orrin Tucker
48	Decca 3876, Swing Tonic	Glen Grey
50	*OK 6304, I've Been Drafted	Chuck Foster
50	*OK 6343, Time Changes Everything	Tiny Hill
50	*Col 36289, A Pixie from Dixie	Fletcher Henderson
50	Col 36269, Free for All	Kay Kyser
50	*Decca 3836, Filipino Hombre	Terry Shand
52	*Decca 3890, After the Ball	Guy Lombardo
52	*Col 36253, I've Been Drafted	Kay Kyser
52	*Col 36304, Amapola	Louise Wilcher
60	*Col 6126X, Aurora	Orqueste De Salon Columbia
	ONE STEP	
60	*Decca 3836, The New River Train	Terry Shand
72	*Col 6126X, Tequida	Orquesta De Salon Columbia
	TWO STEP	
60	*Col 36295, Mama	Horace Heidt
	POLKA	
58	*OK 06350, South Texas Swing	Adolph Hofner
60	*OK 06350, Jessie Polka	Adolph Hofner
63	*Col 12220F, Hu-A-Hu	Jerry Mazanee
63	*Col 12220F, The Green Birch	Jerry Mazanee
63	*OK 16013, A Toast to USA	Bee Gee Tavern Band
66	*OK 16012, Shoot the Works Polka	International Rhythm Boys
66	*OK 16011, Tomboy Polka	International Rhythm Boys
67	*Col 12217F, Tom, Dick and Harry	Juke Box Serenaders
69	*Col 12219F, Scotch and Soda Polka	The Globe Trotters
69	*OK 16013, Pickled Pete	Bee Gee Tavern Band
69	*Col 12218F, Army Polka	Juke Box Serenaders
	WALTZ	
44	*Col 36304. The Skaters	Louise Wilcher
71	*Col 12218F, Step Lively	Juke Box Serenaders
	TANGO	
31½	*Col 12219F, Album of Dreams	The Globe Trotters
	RUMBA	
34½	*Col 36249, Cubanakan	Lecuona Cuban Boys
40	*Col 36250, La Guajira,	Lecuona Cuban Boys
42	*Col 36249, Dime Adios	Lecuona Cuban Boys
62	*Col 36250, Rumba Tambah	Lecuona Cuban Boys
	CONGA	
66	*Col 36252, Panama	Lecuona Cuban Boys
66	*Col 36251, El Maraquero	Orquesta Antobal
72	*Col 36252, Ay, Si, Ay No	Lecuona Cuban Boys
	SQUARE DANCE	
	*Decca 3733, Chase that Rabbit—Chase that Squirrel	Cooley's Buckle Busters and Roy Rogers
	*Decca 3744, Bird in a Cage and Three Rail Pen	Cooley's Buckle Busters and Roy Rogers
	*Decca 3735, Boy Around a Girl—Girl Around a Girl	Cooley's Buckle Busters and Roy Rogers
	*Decca 15053, Billy Boy..	Al MacLeod—Ed Durlacher
	*Decca 15054, Dip and Dive	Al MacLeod—Ed Durlacher
	*Decca 15055, Cowboy's Dream	Al McLeod—Ed Durlacher
	*OK 06299, Light Foot Bill Calls "Form a Star"	Arkansas (Orkie) Woodchopper
	*OK 06298, Wagoner Calls "Right Hand Lady by the Right"..	Arkansas (Orkie) Woodchopper
	*OK 06298, Walkin' Up Town Calls "Circle Two Step"	Arkansas (Orkie) Woodchopper
	*OK 06297, Sallie Goodwin Calls "Sallie Goodwin"	Arkansas (Orkie) Woodchopper
	*OK 06296, Mississippi Sawyer Calls "Fordward Up and Split the Ring"	Arkansas (Orkie) Woodchopper

BALLET IN BRAZIL

(*Continued from page* 9)

which he himself saw survive one world war and revolution. *Ballet Imperial* is composed in the idiom of Petipa and Ivanov. There is no deformation of "modernism" in it. It is straight classical dancing for forty-five minutes. It employs a large corps de ballet and numerous soloists. It is set in Doboujinsky's splendid reconstruction of the epoch of Alexander the First. In the background, through the columns of the Admirality is to be seen the spire of the fortress of Peter and Paul, in a cold winter dusk. The costumes are the court dress of Russia in 1825.

Ballet Imperial is not an American ballet. It is a Russian ballet danced by an American company. And yet it was perfect to cap the evening on our initial appearance in South America. For, first of all, it proved to a packed house of skeptics that Americans born and bred all over the Northern Continent from Boston to Los Angeles, and trained in New York in our own school, could really dance. This needed proving.

Then again its sumptuousness not only of color in costume and decor but of music, of choreographic invention and of personal execution was a satisfactory conclusion to what might have otherwise been a dubious debut. After Balanchine, to whom the success of our whole venture is due more than to any other one man, I felt grateful to Emanuel Balaban, our brilliant conductor, who tore the house down with Tchaikovsky's pyrotechnics.

Marie-Jeanne, our ballerina, danced incredibly well. Her nervousness had completely disappeared. She was wonderfully dressed with her hair very high, wearing a beautiful tiny imperial coronet of diamonds that Balanchine designed for her. She wore two large aquamarines given by a Brazilian admirer, and she really looked and danced like a princess. She received a heavy tribute of flowers, some in yellow and green, the Brazilian colors, and at the end a big red, white and blue bouquet from our own people.

The company deserved its eighteen curtain calls. The impressario of the theatre, who has a son in the Italian army and who does not love the democratic Americans, embraced me and said such success had not been known in his theatre since Caruso, or no, he corrected himself, smiling, since Pavlova. Anyway, it was what I had hoped for and I was glad to be able to cable home that we had been lucky so far. Why one consciously chooses to live through evenings of such agony will always remain a mystery, particularly to the people who suffer most from them. And our Ambassador was pleased. *Ballet Imperial* was his idea of a ballet.

The rest of the season had its ups and downs. I had gotten to know every critic in Rio and found them, although with two exceptions, music critics, exceptionally well informed. They all knew the books of John Martin, Haskell, André Levinson, and Henri Pruniéres. They knew much more about American music than I did about Brazilian, although they soon educated me. Reuben Navarra of "*O Jornal*" and Antonio Garcia de Miranda of "*Los Diarios Associados*" are two of the best dance critics I ever read. Together with Nicanor Miranda of "*O Estado do Sao Paolo*" they constitute an enviable and formidable critical battery.

We had two surprising successes in Rio. William Dollar's *Juke Box*, to the very hot swing-music of Alex Wilder (*It's so peaceful in the Country*), was not liked by anyone at our dress rehearsals in New York. In spite of the fact that we reiterated it was a dress rehearsal, the public we had invited judged it as a finished work, which was understandable but scarcely fair. To make matters worse, Lew Christensen, as the Football Hero, sprained his ankle on the morning of that dreadful dress rehearsal.

But in Rio, *Juke Box* was a triumph. The combination of jazz with classic ballet, although previously exploited by Balanchine in *I Married an Angel*, etc., and by Bill Dollar himself in his dances for Dwight Wiman's *Great Lady*, and in our show for the Ford Ballet in the 1940 World's Fair, was a complete novelty. The music, real jazz but scored for large symphonic band, sounded surprisingly well, and Tom Lee's sets and costumes were widely admired. (*Juke Box* was also extremely successful in Saô Paolo).

The other unforseen success was Balanchine's *Apollon Musagéte*. This, one of Igor Stravinsky's most perfect scores, was originally commissioned by Mrs. Elizabeth Cooldige for the Library of Congress and there performed in 1927 with choreography by Adolph Bolm. Balanchine in the same year created it for Diaghilev, with Serge Lifar and thereby achieved that ungrateful artist's reputation. In 1937, Balanchine set it anew for the American Ballet, Stravinsky conducting, at the Metropolitan Opera House in New York.

In Brazil we reset this ballet, as much as possible according to Stravinsky's wishes. He had, in his autobiography, expressed himself displeased with the original decor by Bauchant. We employed a young Brazilian stage decorator, Santa Rosa, who also made the superb chariot for us with four horses to carry Apollo off to heaven, but these were so heavy that after carting them all over South America we had to abandon them at the foot of the Andes due to their excess weight. Their wings wouldn't carry them even in a Pan-American plane.

Apollon Musagéte is I think Balanchine's greatest contribution to the history of traditional choreography. Out of it a whole school of gesture has subsequently been developed, with hardly a nod of thanks to him. It was not successful in New York due to the nature of an occasion which regrettably emphasized the non-dance elements of the evening.

In Rio the success of *Apollon* was in direct proportion to all of our surprise at it. Maybe the name of Stravinsky had something to do with it. Certainly Lew Christensen's inspired rendition of a cruelly difficult technical role had a great deal. He was very nervous the first night. He could even barely let his newly acquired wife, our other ballerina Gisella Caccialanza, sew on his gilt leggings. But his turns exploded and his beats fairly crackled. The ovation at the end was something to live for. And the little pupils of the local dancing academy presented Balanchine with a wreath of bays, which he gave to Lew who didn't know what to do with it, while everyone took pictures.

We did a lot of things in Rio besides climb Corcovado, the Pao de Asucar, and watch Paul Draper dance his great farewell Samba at the Golden Room of the Copacabana Casino. I called on Maestro Heitor Villa-Lobos, the monument of Brazilian music, to pay our respects. Balanchine, our conductor Balaban, and myself spent some time with the composer Francisco Mingone, from whom we ordered a ballet *Fantasia Brasiliera*. (This was produced in Santiago de Chile, August 27, 1941.) We went to a secret meeting of an Escuela do Samba, a Samba school, which the police had previously closed since there had been an outbreak of the *Macumba* ritual. We were given a magnificent party by Senhor Costa do Ribiera and his enchanting wife on the feast of Saô Jôao, in the manner of

(*Continued on page* 23)

The "Original" TOE SLIPPER
A Better Shoe Cannot Be Made
ALL PURE SATIN — ALL HAND MADE
Special Bargain Price $2.25
Used by Metropolitan and Roxy Stars.
SHAPIRO, 83-12 Baxter Avenue
Jackson Heights, L. I., N. Y. HAv 9-7952

Fabrics—Accessories—Sketches
KALMO
THEATRICAL TEXTILES INC.
110 West 45th St., N.Y.C. BR 9-7037

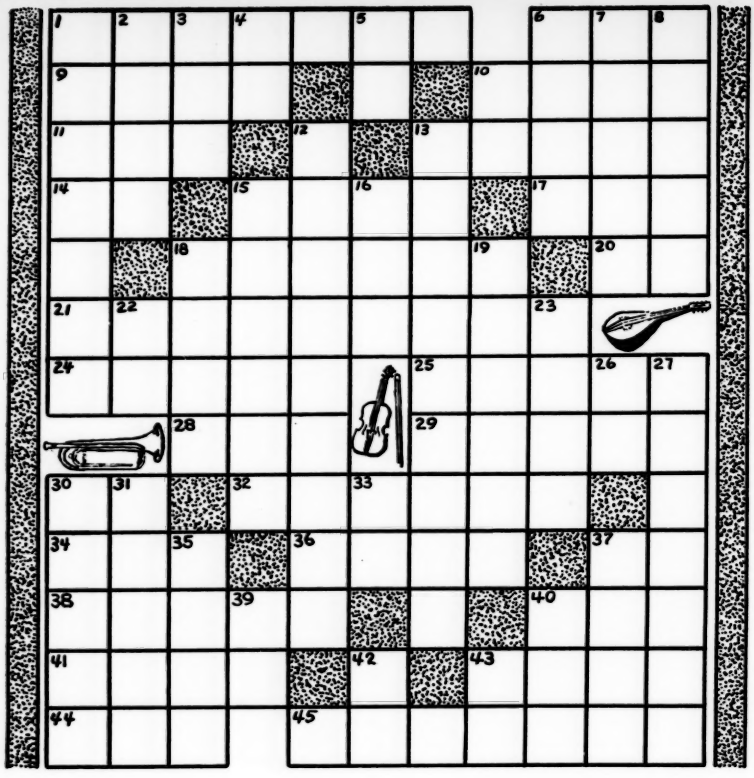
Shoes for the Discriminating
send for catalogue
147 W. 46 St., N.Y.C.
BR 9-2738 **Landi**

for sale . . .
Small, High-type Studio
in
heart of important western city
Write Box, 421. American Dancer Magazine
250 West 57th Street New York, N. Y.

Wonderful Opportunity
Wanted Gentleman Ballroom Teacher
to share in established business in small mid-western city. References exchanged.
WRITE BOX 194, AMERICAN DANCER
250 West 57th Street, New York, N. Y.

FABRICS
Patterns and Sketches
write for details
ASSOCIATED FABRIC CO.
1600 B'way N. Y. C. CI 5-7916

Illinois Theatrical Shoe Co.
MANUFACTURERS AND RETAILERS
*
15 E. WASHINGTON ST.
Rooms 204-08 - Chicago
DEARBORN 7154



ACROSS

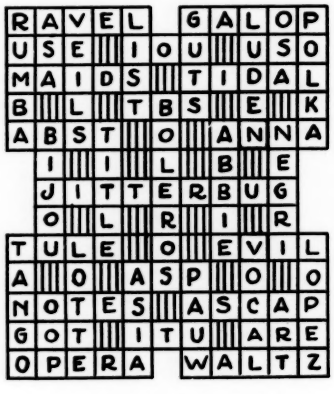
1. First Lady of the Dance is she;
   At sixty-two, still a joy to see.
6. This is French for any step,
   From classical to modern "hep."
9. The fox, the turkey and the horse
   All do this—and we folks, of course.
10. The shape of that above-stage space;
    And in your foot, it gives you grace.
11. In your efforts, make it high;
    It precedes "Fire!" when traitors die.
13. This is Garbo's other nomen—
    That gal who is forever "homin'."
14. If you say this when asked for kisses,
    You may miss becoming "Missus".
15. Some fellows on long names rely;
    But this is slang for "any guy".
17. With "wild oats" this goes over big;
    Or rhymed with "how" it's Mrs. Pig.
18. This legislative group convenes
    In Washington to use its "beans".
20. A graduate in the nursing game
    May tack these letters to her name.
21. Up in the air and click your heels—
    This step's no cinch, but it buys our meals!
24. Black is this wood, and a favorite trick
    Is to use it to trim a fiddling-stick.
25. In British India this strange land
    Has exotic dancers on every hand.
28. This critter will bring home the bacon;
    He's also pork chops in the makin'.
29. A voice not high, and yet not low;
    It's in-between, as singers go.
30. This is half a step above "do"
    When up the scale you go.
32. Spectators think steps come like this;
    But hours of practice we never miss!
34. Another word for "globe" or "sphere",
    Or the light that shines when watchers cheer.
36. It rhymes with "gets" and goes with "up";
    But put with "licked"—he's an underpup.
37. Initials of the Coyote State;
    North Dakota is its mate.
38. These rhyme with "diets" and bring the cops;
    Who whistle and the whole gang hops!
40. This grows from an acorn small;
    A well-known tree both strong and tall.
41. Rhyme it with "window"; you've been seein'
    It put before "China" and "European."
43. When this guy goes into his trance,
    The Hindus hop and do their dance.
44. Number Two word in our Star Spangled Banner;
    Forget? Then try it on your pianner.
45. A dancer of note in this modern day;
    Also named Charles the old-fashioned way.

DOWN

1. If your style and dancing please,
   In the aisles you'll pack lots of these.
2. Three's a crowd, and this means three;
   But this for an audience—Oh, gee!
3. A gentleman's title in sunny Spain;
   The end of "freedom" will help explain.
4. Frenchies use this word for "and";
   It rhymes with "pet" in an English land.
5. Years ago one Clara Bow
   Called this "oomph"—now do you know?
6. Abbreviation of the station
   At the head of our fair nation.
7. This is the ham who treads the boards
   And sponges on what another hoards.
8. "Ted's" the first name to which he answers;
   Male leader of the Denishawn dancers.
10. Anton Rubinstein used these initials;
    His music first charmed Russia's officials.
12. The first part's another word for "cash";
    The rest—the jokes in radio's hash.
13. One who lives on Hudson's shore,
    In the world's dance center evermore.
15. An orchestra leader (first name's Ben)
    Who drawls "My lads" to his music men.
16. Here's a goat with big horns curved;
    Rhymes with "crack"—but so absurd.
18. Do this when the lights turn red—
    Better to be late than dead!
19. Artists couldn't do without 'em;
    Rhyme with "weasels"—how about 'em?
22. Initials of Wally Beery's brother;
    One's as ugly as the other!
23. The first in Talent, Skill, Zest, Youth—
    A dancer's "musts"—ain't it the truth?
26. First letter of the alphabet;
    The last one too—not hard to get.
27. In the Ballet Russe this man won fame;
    A dancing school now bears his name.
30. Humphrey is her second name;
    She's surely tops in the dancing game.
31. Here's Baronova's given name;
    The Ballet Theatre's leading dame.
33. Florida is in this section;
    Initials for lower-right direction.
35. Arms and legs, plus head and trunk—
    A dancer's stock in trade—no bunk!
37. A Scandinavian tale that's told
    Of great heroics wild and bold.
39. This isn't "too" and it isn't "two",
    But it sounds the same—duck soup for you!
40. First half of "oomph", but half won't do;
    A dancer needs the PH too!
42. With "peat" this means "do it again";
    With "member" it's "away back when."
43. Abbreviation of a three-foot length;
    To guess it your head won't need much strength.

Solution Next Month

Key to August Puzzle



APOLOGIES

To Miss Vida Godwin of Galveston, Texas, for our oversight in not including her among the officers elected of the D.M.A. for 1941-42. Miss Godwin was unanimously reelected Dean of Women.

Also, to Mr. Frank Howell of Brooklyn, N. Y., for our failure to mention him in the photo of the group of officers of the D.E.A. Convention, in the August issue. Mr. Howell, who is the Sergeant-at-Arms, is standing behind Mary O'Moore, President, and Tom Parsons, Secretary.

DANCE EVENTS

(*Continued from page* 15)

Massine, his successor is faced with the necessity of being a bit like Superman, in order to win over an audience which remembers the original. If there is any one in the ballet world who is equipped for such a trick, it is Lichine. He makes a magnetic hussar and dances a mazurka with Tatiana Riabouchinska, which, from both technical and emotional standpoints, pleases the eye, the heart and the mind. Riabouchinska, as always, is a thrilling foil for the hussar. She has few equals anywhere for that unbelievable elevation. The Street Dancer, played by Olga Morosova, is the other Woman. Morosova does not exploit the naughtiness native to this character. In fact she plays it down to the point where you find yourself believing that the Street Dancer is as good a girl as the daughter. On top of this, her *releves* seem laboured, although neat and precise. Although unable to create a believable rival, one whose fascination dulls that of the good girl, she has a winsome appeal that is charming. Her very winsomeness throws into relief the positive, victorious air of the daughter and makes you feel quite sorry that she (the Street Dancer) is the loser. The three principals are supported by a robust array of smaller characters danced most prominently by Tatiana Leskova, as the First Hand, Yura Lazovsky, as the King of the Dandies, and H. Algeranoff, Marian Ladre and Nicholas Orloff, as the Manager, the Athlete and the Painter, respectively. Algeranoff and Ladre are especially deserving of mention as delicious comics. The corps-de-ballet which had apparently recovered from whatever was worrying it earlier in the evening, turned in a smart performance, down to its last member. Some new faces are visible among them but ninety percent of last season's company are conspicuously present and accounted for. The level of talent among them is about the same and that level since 1935 has been good. Johann Strauss was royally played this evening by the reviving orchestra and royally appreciated by an audience so large as to overflow actually the banks of the Potomac, where dozens of them watched the performance from rowboats. Col. de Basil is to be complimented upon rallying against the unmentionable odds which he and his company have had to face, and upon answering his critics with such a gala opening performance.

A New Baby Book

by

Sonia Serova

Textbook for Tinies

(Graded)

Partial Contents

Barre Work, Center Floor Work, Rhythms, Songs

NOVEL CLASS IDEAS: Dolly's Day, Rose Day, Beach Day

DANCES & STUDIES: Clouds, China Dolls, Tinkling Tambourines, Bird Song

And many others

PRICE Music Included $3.50

Technique of Toe Dancing

(Revised Edition)

GRADED TEXT BOOK FOR STUDENTS ON POINTES

Contains graded technical combinations and 23 photos showing toe positions. Explains care of feet, correct development of a toe dancer.

PRICE music included $2.50

SONIA SEROVA

113 W. 57 St. SCHOOL OF DANCING New York City

FOR NEARLY HALF A CENTURY

AMERICA'S greatest theatrical department store has served teachers and schools with dancing footwear, fabrics and accessories for nearly half a century. Such confidence must be deserved. All these people recognize the outstanding services that we offer—with the outstanding assurance of getting really dependable merchandise at lowest possible prices. May we have the pleasure of placing you on our long list of satisfied customers this coming season?

BAUM'S
106-114 S. 11th ST.
PHILADELPHIA, PA.

I'd like to be on your mailing list to receive your catalog, samples and teachers' price list.

Name .....

Address .....

City ..... State .....

Number of Pupils .....

FOR BETTER BUYS

Baum's

INCORPORATED

AMERICA'S GREATEST THEATRICAL MAIL ORDER HOUSE

106-114 S. 11th ST., PHILA., PA.

YOU need never fear that *anyone* can detect anything if you wear Tampax—*internal* sanitary protection. Tampax has been perfected by a doctor so ingeniously for monthly use that it can be inserted and removed quickly and easily. Your hands never touch the Tampax and you simply *cannot* feel it when in place!

You experience a new and glorious freedom with Tampax. A month's trial convinces beyond doubt . . . You can dance, swim, engage in all sports, use tub or shower . . . No chafing, no bulging, no pin-and-belt problems. No odor can form; no deodorant needed. And Tampax is easily disposed of.

Made of pure surgical cotton, tremendously absorbent, Tampax now comes in *three sizes:* Regular, Super and Junior, each in dainty one-time-use applicator. Sold at drug stores and notion counters. Introductory box, 20¢. Economy package of 40 gives you a real bargain.

Accepted for Advertising by the Journal of the American Medical Association.

TAMPAX INCORPORATED AD-91-B
New Brunswick, N. J.
Please send me in plain wrapper the new trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below.
( ) REGULAR ( ) SUPER ( ) JUNIOR
Name_____
Address_____
City_____ State_____

GRAPEVINE

(*Continued from page* 11)

woes. "So," said Fokine, "I have given it *Bluebeard!* And you, I hear you too are doing the same? May I inquire what?" "I?" quoth Tudor, with a far-away look in his eyes, "I have given it the *Trans-figured Night.*" "Oh?" said the first, "Is it gay?" "No," breathed the other in hushed tones reserved for cathedrals and sacred places, "It is sombre. It is to the sombre music of Schoenberg and will tell of the pain of woman and the agony of man." Gay or sombre, it's all we can do to keep from licking our chops at the prospect of seeing *Bluebeard* and *Verklaerte Nacht.* They will not be seen here until mid-November, as the company goes first to Mexico City for a three week season. It rejoices also in the possession of two great ballerinas, Baronova and Markova, both new to the company. . . . The Monte Carlo Ballet Russe also under the management of Hurok, returns to New York September 23 and reopens at the Metropolitan Opera House October 9 for a three week's engagement. . . . The Joos Ballet begins an engagement at the Maxine Elliott Theatre, September 22, prior to its setting out on another trans-continental tour, under the direction of Kurt Joos and F. A. Cohen and the general management of Rambout Van Reemsdyke. . . .

Hearts and Flowers: Grace and Kurt Graff announce the marriage of Anne Devine to Edwin Gibson, members of their company at Newfane, Vt. A little late to report perhaps, but interesting to their many friends: the marriage of Julie Steward to Rudy D'Allessandro of the Littlefield Ballet and Sari Montague of the Metropolitan Opera ballet to Bernard Sherman. *Delivery Room Special:* A baby girl at the Leonide Massine's. His first child, too. And nobody knows yet what it'll be at the Ezio Pinza's (Doris Neal, ex-Met dancer). *Emigration Division:* The Kamin Bookshop moves to its Sixth Avenue location carrying in its wake a flood of balletomanes and dance readers who refuse to be separated from the Kamins for as long as five minutes. . . . Edwin Strawbridge, who will tour this season, without the patronage of Junior Programs, Inc., has announced *Daniel Boone* as the new production for the season. Kentucky, here comes Mr. Strawbridge-Boone! . . . Sarita Romero, back in town after a strenuous summer tour. . . . *Note Macabre:* The summer issue of the English Folk Dance and Song Society magazine carries several interesting photos of the Cecil Sharp House, which is its national headquarters. The pictures show the gruesome shambles of a once-splendid building. Their final, stoical, typically English comment on these is a photo of the undamaged house with the caption: "Will Be Rebuilt." . . . Mikhail Mordkin, with a great gesture and an air of playing Leo Tolstoi, has been tilling the soil with some skill out at Columbia, N. J., this summer. . . . Last month in this department we blithely cut the cord between Col. de Basil and David Lichine and Tatiana Riabouchinska and lightheadedly bequeathed the two latter upon Catherine Littlefield. Well, that makes us and our scores of so-and-so informants and spies a lot of windy monkeys and doesn't alter the order of things much, as the Russians will take the low road together, and Kate will take the high road alone, and both will get to their points-of-destination afore us and our gullible informants. . . . Michael Mann and Nancy Knott are as busy as all-get-out in the operetta season on view in Dallas. They both appeared in *Desert Song,* and Michael Mann was seen in a fine classical variation in the *Student Prince.* . . . Ever feel lost on a half-acre stage and want to vanish into a hole? For better or worse, Michael Kidd and Helen Fromovich now know what this means. In a recent performance of Traviata at the Randall's Island Stadium, they were the only dancers to appear in the divertissement and well-nigh tore themselves limb from limb trying to be everywhere at once and fill that empty vastness. Michael Kidd now states that the stage at Radio City Music Hall feels mighty cozy after Randall's Island. . . . A poll to end polls is what we are seeking. Especially the type of poll we discovered in the reeking pages of the Herald-Tribune not so long ago. In an endeavor to determine, from a poll, who the ten greatest dancers in history were, the answer of a very prominent ball-room team came bright and clear: 1. Anna Pavlova. 2. Ruby Keeler. At that point we stopped reading. We feel better now that we've been treated for shock. . . .

•

RAMEAU

(*Continued from page* 7)

instrumental, dramatic or vocal interludes. Rameau proceeded to concentrate on the first and third forms, and write either one or the other, not both together. This was Rameau's greatest contribution to music and the ballet. With his death in 1764 an end came to the period in which the composer was regarded as the principal force in the creation of a ballet. Rameau had always maintained his position despite many difficulties, but now the leadership passed to the hands of the choreographer.

(*Continued next month*)

OPPORTUNITY WANTED

Male Dance Teacher. Tap—Ballet—Ballroom—Acrobatics and Musical Comedy. All modern routines. 15 yrs. teaching experience. Willing to teach in any part of the country. References on request. Box 569, American Dancer, 250 West 57 St., N. Y. C.

Gladstone
FABRICS—SKETCHES—PATTERNS
117 W. 47th St. New York City

SAVE!
QUALITY SHOES . . . .
. . . . LOW PRICES
Send for Free Folder "A" of "Best Buys" in Dance Footwear.
DANCE SHOE COMPANY
1658 BROADWAY N. Y. C.

BALLET IN BRAZIL

(*Continued from page* 19)

Pernambuco, with a great log fire and Bahia cooking, a terrific Samba band and everyone in Brazil whom we had expressed a desire to meet, including His Imperial Highness Dom Pedro, pretender to the Braganza throne of Brazil (see Bertita Harding's "Amazon Throne"). Dom Pedro, as far as I know, is the only pretender encouraged by the country to whose throne he pretends. He may not expect to be Emperor of Brazil, and he is a fervent Brazilian patriot, but he certainly takes himself engagingly seriously as the living personification of the Imperial Tradition. He reminded all of us of Charles Boyer in *Mayerling*. He looks like a Hapsbourg, with the big chin, the soft blonde moustache, and the benevolent despotic eye.

Brazil is incredibly rich in folk sources of poetry and music, which are only beginning to be realized in North America. James Doyle and Preston Corsa, our singers for Lew Christensen's Mexican Ballet *Pastorela* had been loaned a recording apparatus by the Music Division of the Library of Congress. They recorded folk-songs and dances non-stop, only scratching the surface.

Our season in Rio was all too brief. But we had to get on to Saô Paolo for our scheduled performances there, and Louis Jouvet and his great troupe of French comedians were hard on our heels at the Teatro Municipal. Our last night in Rio was spent in a wonderful evening with Jouvet and Madeleine Ozeray, talking about Pavel Tchelitchew who had designed *Errante* for us and who had done *Ondine* for them. We were to see Jouvet and Madeleine weeks later in Buenos Aires in their perfect performance of Molière's *Ecole des Femmes*.

Saô Paolo was like Seattle, a bristling North American city as unlike Rio as one could imagine. The orchestra there was pretty confused by *Billy the Kid* to say nothing of *Juke Box*, or our Stravinsky.

In Saô Paolo, the American Vice Consul, John Hubner III proved himself to be a combination of Aladdin's lamp, Florence Nightingale, Thomas Cook and the ideal foreign office servant. I wanted to meet all the artists and composers in Saô Paolo in one day. Hubner gave lunch, cocktails, dinner and after-dinner for me, each with a different set of people. One of our girls was ill. He provided a diagnostician and three specialists. Worst of all we had no way to get to Buenos Aires; due to the war all ordinary boat schedules were disrupted. Hubner got hold of one friend, head of the State Railways, another friend had a private yacht, and a third would have chartered a flight of planes. Fortunately a boat suddenly appeared, but Hubner would have gotten us there if there had been nothing but pack mules.

We saw little of the real Brazil, the Brazil of the Amazon, of the big farms, of the North. But we did see enough to know how rich it is for any artist. We were invited by the municipalities of Saô Paolo and Rio to return in 1943 with the same dancers and a new repertory. We all of us wished we could have accepted with any degree of assurance we'd ever be back.

(*To be continued next month*)

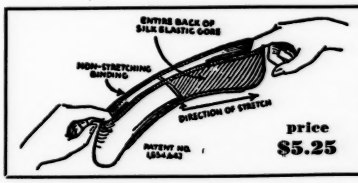
PHOTO REPRODUCTIONS

100 8" x 10" $5.75 50 $3.25

In quantity, as low as 4c each! Send for price list. References: S. Hurok, Metropolitan, M. C. A., Wm. Morris, etc.

MOSS PHOTO SERVICE
155A W. 46 St., N.Y.C.

TREEBY TOE PAD
(U.S. Patent No. 2,210,304)
Latest and Most Improved Wool Pad for Toe Dancers
$1.00 per pair Special rates to teachers
Manufactured and sold only by
TREEBY V. POOLE
119 S. Commerce St. Natchez, Miss.



price $5.25

"MISS AMERICA"
An Innovation in Dancing Comfort
Requires No "Breaking-in"
No more sore heels, no more slipping off, no more ugly bulge when in position! The *"Miss America"* toe slipper with the silk elastic back sees to that. And, most important, all this is from the first moment you slip them on.
AMERICAN TOE SHOE CO.
152 WEST 44 STREET, NEW YORK, N. Y. BR 9-2183

MAHARAM CAN DELIVER THE GOODS!

MAHARAM has anticipated your needs for this coming season. The thousand-and-one items of COSTUME FABRICS and ACCESSORIES that are required for recitals are available at MAHARAM. Gorgeous and colorful fabrics in exciting and different designs. The type of exclusive and thrilling creations that have made MAHARAM famous from coast-to-coast as supplier to outstanding BROADWAY and HOLLYWOOD productions. If you're planning Fall Recitals write MAHARAM today and place your orders NOW while our stocks are complete and our prices LOW!

AVAIL YOURSELF OF THESE FAMOUS MAHARAM SERVICES
1. Personalized Design Service
2. FREE 1941 Costume Fabric Revue
3. Set of 7 Foundation Patterns
4. Matex-Glo Paint
5. Ready-To-Wear Costumes

Buy Direct "The House of Service"
MAHARAM FABRIC CORPORATION
• NEW YORK—130 WEST 46th ST.
• CHICAGO— 6 EAST LAKE ST.
• LOS ANGELES—819 SANTEE ST.
• ST. LOUIS • SAN FRANCISCO

STUDENT AND STUDIO

(*Continued from page* 16)

lar tap and acrobatic teacher, is famous for the many dancing stars his studios have turned out, an example of which is Eleanor Powell. Ed and Ethel Phillips will reopen their Frankford studio for the Fall and Winter seasons after a busy and rigorous summer, with a record enrollment.

●

● HYDE PARK, Mass.—Ruthie Beake of Hyde Park, pupil of Lillafrances Viles, is pictured this month in the Honor Roll, in her baton twirling tap dance which she executed in the recent recital at Current Events Clubhouse Hall. Miss Viles is chairman for the 18th annual convention of the Dancing Teachers Club of Boston, which was held at the Bradford Hotel, September 9-12. The three guests of honor will be Doris Tower, delegate director, Anna M. Greene, president of the D.M.A. and Mrs. Lilla Viles Wyman, founder of the Boston Club and oldest living dancing teacher in the U.S.A.

●

● ST. PAUL, Minn.—A young woman who is representative of the best that the dance can produce is Miss Beverly Gange, who appears this month in the Honor Roll. Her dance education begun in kindergarten and extending through her high school years has brought her to the gates of Madison State University of Wisconsin, where she will major in the dance, eventually receive her degree and teach. Miss Gange is a Phi Theta Kappa, was a soloist in the Spring Dance Festival at Stephens and a soloist in the St. Paul Civic Opera of which Miss Marie Rothfuss, her teacher, was ballet mistress.

●

● DALLAS, Texas—The Misses Helen and Gladys Kingsbury of the Highland Park School of the Dance, are Dallas' most enthusiastic propagandists of the dance, and have been busy in arousing community interest in dancing with an energy hard to match. Their studio is now being enlarged and remodeled and will take on a surprisingly beautiful aspect, due to insulation, artificial ventilation and some notable changes in decoration.

●

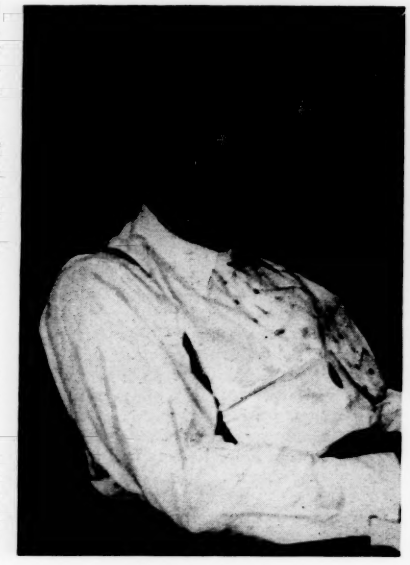
● WASHINGTON, D. C.—During its run in Washington, the Ballet Russe was fortunate in being able to rehearse in the Georgetown studio of Evelyn de la Tour.

KAMIN DANCE BOOKSHOP
Announces Change of Location to
1329 6th Ave. at 54th St. CI 5-7955 New York City
Dance Catalogues on Request

America's Finest Dancing Footwear
Selva
209 W. 48th St., N. Y. C.

Every Dancer Wants One
Gold, Silver, and Bronze Plaque Pins, Stock 2 Color Enamel Class Pins, Bracelets, and Medals . . all can be had with either Ballet Emblem, Couple Dancing Emblem, or Tap Dancing Emblem.
Use Them as Prizes. Boost Interest and Attendance. Wonderful Advertising.
write for illustrated folder and price list
RESKREM SILVER MFG. CO.
872 B'way New York, N. Y.

In Memoriam



VERONINE VESTOFF

It is with regret that we announce the death in June of Veronine Vestoff.

Mr. Vestoff, who had come to this country to dance as a partner of the late Anna Pavlova, was one of the most widely known and best beloved ballet masters of his time. As founder of the Vestoff-Serova School in New York he had been responsible for the training of many of the outstanding teachers of today.

During his last illness he was found to be in need of financial aid to finance the medical treatment he required and an appeal was made to various dance teacher organizations for help and to members of the Dancing Masters of America. The response was much more than anyone had dared hope for and although no public acknowledgment was made during Mr. Vestoff's life in order that he might be spared any further embarrassment, it now seems fitting to thank those who made his last days more comfortable.

● NASSAU, B. W. I.—Nassau's only ballet school, the Peter Pan Dance Studio, is a school admirably and capably managed by the daughter of the Commissioner of the Bahamas, a Miss Clare Erskine-Lindop, who is to have the signal honor of presenting a ballet in January at the Government House for the benefit of Bundles for Britain, at the specific request of the Duchess of Windsor.

●

● TOLEDO, Ohio—Mary Linville celebrates the tenth anniversary of the founding of her school, and in connection with this event, presented on June 16th last a *Revue Circus*. During the past winter she has presented forty-six (46) programs for various organizations and this summer booked ten shows.

ORDER your FALL work NOW
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
SPECIAL NEW NOVELTY NUMBERS
Dept. D-9-41, Box 661, Hollywood, Calif.
(Where Dance Styles Originate)

Featuring the Only
NOI-Z-LESS TOE SHOE
WRITE FOR CATALOG
BEN & SALLY
DANCE FOOTWEAR
318 W. 46th St., N. Y. C.

You are being DRUGGED
- DANCERS, do you realize what you are doing to your body when you smoke cigarettes?
- Do you know the facts about the drugs and chemicals that are ADDED to cigarette tobacco?
- Do you know what the leading medical authorities of the country have to say in answer to these and many more questions about the tobacco evil?

For FULL information on ALL aspects of the Cigarette Problem send ten cents in coin or stamps for booklet "The Cigarette Racket" to
The Tobacco Control League, Inc.
250 WEST 57 ST. NEW YORK, N. Y.

A CHARMING RESIDENCE FOR
Smart Women
IN NEW YORK
If you're planning to live in New York this year, you'll appreciate the prestige of this fine address and the economy of this distinctive hotel. Six lounges. Five sun decks. Library. Music Studios. Art gallery. Complete social programs. Women's swimming pool, gymnasium and "Contour Corner" for body conditioning. 3 popular priced restaurants.
★
1200 ROOMS WITH BATH
Many floors reserved exclusively for women
WEEKLY—Single Rooms from $12
Double Rooms from $16
DAILY—$2.50 single . . $3.50 double
Special Floors and Rates for Students
HEADQUARTERS FOR AMERICAN WOMAN'S ASSOCIATION
Henry Hudson HOTEL
353 WEST 57th STREET • NEW YORK
John Paul Stack, General Manager